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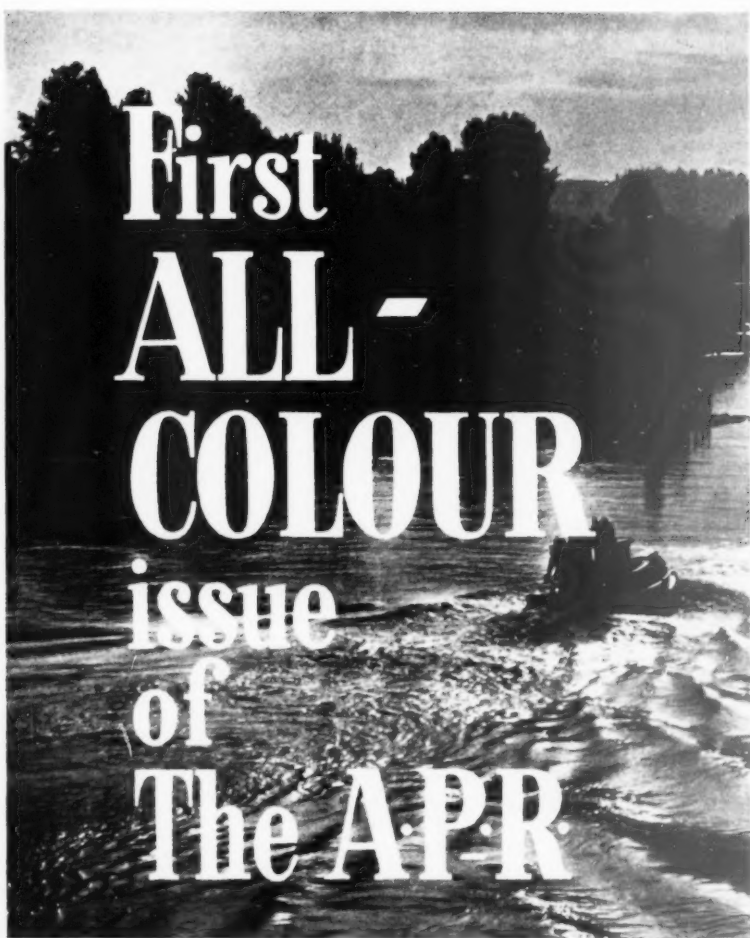
THE AUSTRALASIAN PHOTO-REVIEW

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12



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The Photographic Societies

THE PHOTOGRAPHIC SOCIETY OF N.S.W.

On Oct. 13, a screening of *The Fifty-Six Best* slides from the *A.P.-R.* Kodachrome Contest was made and a commentary given by one of the judges, Dr. A. E. F. Chaffer, A.P.S.A.

The judge for the Open Competition on Oct. 20 was Mr. A. R. Eade and the results were: *Advanced*: 1, Mrs. Leggett; 2 and 3, J. Dudgeon. *Intermediate*: 1, Mrs. I. Bagnall; 2, N. Youngman; 3, (Equal) Mrs. I. Bagnall and Miss M. Bjerring.

On Oct. 27, the Society was given a treat by Mr. A. W. W. Gale, A.R.P.S., when he brought along a number of very beautiful colour transparencies.

As a grand finale to another year's activities, Dec. 18 is Competition Night with our friend Mr. Henri Mallard as the judge. Combined with this will be a showing of members' transparencies and the Christmas Social. Bring your friends and make it an occasion to remember.

After a number of years of unstinting service as Honorary Secretary to the Society, it is with regret that we received the resignation of Mr. H. N. Jones from that position, but it is to be hoped that we will see more of his pictures on the walls again. Miss W. Schmidt has been elected to the position of Honorary Secretary, with the help of Mr. J. Phillips and Mr. J. Jude as Assistant Hon. Secretaries. Mr. A. R. Eade has been elected Treasurer.

Visitors are always welcome to the weekly meetings, which are held each Tuesday, at 8 p.m., in the Methodist Church Hall, corner of William and Forbes Streets, Darlinghurst. For information regarding membership and other Society matters ring Miss Schmidt, Tel. MX2657 or WA2488. Letters may be addressed to Box 829, G.P.O., Sydney.

The first meeting in 1954 is Jan. 12.

D.M.

Y.M.C.A. CAMERA CIRCLE

The Circle had a welcome visit on Oct. 22 from Mr. C. V. Jackson, a member who has been away from Sydney for some months. Our alert President soon had him busy judging the "Clouds" Competition, which he did with his usual care. The results were: A Grade: 1, J. E. Fawdry; 2 and 3, H. Grenenger; HC, Miss E. Banner. B Grade: 1, G. Eaves; 2, A. Thirston; 3, R. Kefford; HC, W. Allen.

The evening continued with a lecturette by Eric Hart on *Pinhole Photography*. As usual, Mr. Hart put the audience into a light-hearted mood as he made suggestions for the construction of pin-hole cameras from kerosene tins, etc. It seems that these cameras have some remarkable advantages, namely, infinite depth of focus and variable focal length, hence variable angle of view. Do not throw away your Kodak yet, though, as exposures usually range from about twenty seconds upwards and the negatives need to be large as they do not stand enlargement. A Pin-hole Competition has been fixed for April 22, 1954. The meeting concluded with a members' colour screening and it was observed that there is a steady improvement in technical quality as well as a more serious approach to this branch of photography.

On Nov. 5, Mr. Keast Burke showed the *Fifty-Six Best* slides from the Third *A.P.-R.* Kodachrome Contest. Many well-known workers were represented and these slides were a terrific challenge to members to attempt the unusual. Some monochrome slides were also shown; these were microfilm copies of prints from Kodak International Salons.

December activities are: 3rd: Lecture, *Stereo Systems*, R. G. Robertson; 8th and 15th; Photographic Course, *Print Finishing and Presentation*, and *Pictorial Composition*; 17th: Open and Colour Competitions.

The 1953-1954 Syllabus of the Y.M.C.A. Camera Circle has just been printed and has an unusual feature. Made of light cardboard, the title page incorporates a simple rotating disc-type exposure calculator, with disc made of celluloid. This is another of the bright ideas of our President, Mr. G. S. Gow.

D.N.D.

THE CAMERA CLUB OF SYDNEY

At our meeting on Oct. 20, members were privileged to have a lecture by Mr. Barry Townsend of Kodak Ltd. and a demonstration of the Flexichrome Process (per medium of an excellent 16mm. Kodachrome sound film, which showed all steps in the process very clearly). All present displayed keen interest in this unique process and much discussion followed when questions were called for. Examples of work produced by the method were handed around for examination and were much admired. Once again our sincere thanks to Messrs. Kodak Ltd., and to Mr. Townsend for providing us with an interesting and informative lecture.

The lecture was followed by the Still-Life Competition set down for the evening which resulted: A Grade: 1, J. Hoey; 2, F. Darsow; 3, W. Peters; HC, M. Wilson. B Grade: 1, C. Heckford; 2, W. McKenzie; 3, C. Heckford. At the completion of the Competition a print analysis was conducted and, as is usual with a still-life subject, much interesting discussion followed.

C.H.

CAMPBIE CAMERA CLUB

Considerable excitement was shown on Model Night when the Club was fortunate enough to obtain the services of a real, live model.

The Annual Exhibition was held in the Croydon Park Presbyterian School Hall, and was a great success. Apart from the Print-of-the-year Competition, which was judged by Mr. S. H. Lofts and Mr. F. R. Newman, there were several one-man displays by some of the better known members of the club. Meanwhile, in the basement, there was a movie show of films taken by club members and interspersed with a couple of professionally-made ones.

R.F.

MANLY CAMERA CLUB

On Oct. 1, members and friends were entertained by Mr. Raynor, B.Sc., with a talk on Central and Northern Australia illustrated with colour slides. This was both educational and entertaining as the pictorial and technical quality of the Kodachrome slides was of a very high standard. Mr. Raynor's description of the lesser-known parts of Australia was most enlightening.

An innovation on Oct. 15 was the judging of the Set Competition *Interior* by two club members, Messrs. Goodman and Scotchmer. The average of the judges' point score resulted in first and second placings going to Miss King, a new member. This was the last set competition in which the print dimensions are restricted to half-plate size on 8" x 10" mounts. This rule has been in force since August 1952.

A talk on Table Top Photography, illustrated by prints, was given by Mr. Goodman on Oct. 29. The aspects of lighting, perspective and background in Table Top Photography were outlined by the speaker, while hints on how to build sets from common available materials were also given. A large entry for our Set Competition *Table Top* in February 1954, is expected as a result of the interest displayed in this talk.

A.R.L.

THE CAMERAMATEURS

We were happy to witness Mr. A. Eade's skill at spotting and print finishing on Oct. 14, as well as have him judge our monthly competition with the Set Subject *Tree Study*. His awards were: A Grade: 1, Mrs. P. Aston; 2, J. Rayner; 3 and HC, G. Thompson. B Grade: 1, S. Martin; 2 and 3, K. Whitby; HC, D. Hor-Kwong.

Our competition year is drawing to a close and one Open Competition remains before the Point Score Winners are decided. The progress score is: A Grade: G. Thompson, 27; Mrs. P. Aston, 26; K. L. Aston, 24; V. Gadd, 17. B Grade: D. Hor-Kwong, 23; K. Whitby, 23; S. Martin, 19; L. Nicoll, 16.

The following meeting saw much lively debate on some contentious matters and unfortunately our member/lecturer Mr. D. McGee had his time restricted to a regrettable degree. However, he condensed his lecture in admirable fashion and spoke in layman's language on *Mixing Developers and Understanding Chemical Actions in Photography*. We hope to give him the floor again in the near future. On this evening, a prospective new member volunteered the information that he was a practising professional. This caused complications as our constitution restricts membership to amateurs. Then came the abovementioned debate which resulted in his being admitted as a non-competitive member.

There is much excited preparation for our 1st Annual Exhibition and we extend a big welcome to all readers to visit this big show either on the opening night Dec. 11, or between 10 a.m. and 4 p.m. next day. The Exhibition will be shown in St. George's Hall, Five Ways, Paddington. Bellevue Hill trams go right past the door.

K.L.A.

WAVERLEY CAMERA GROUP

The Competition on Oct. 13 was *Landscape or Seascape*. J. Browne was first in A Grade, with A. Russell and J. Browne equal second. In B Grade, N. Browne achieved first and second with L. Tingle third. The B Grade prints made a much better show than the A Grade.

There was a lecture on Flash Photography on Oct. 26. L. G. Clarke outlined the history of Flash and demonstrated the use of flashpowder. Flashpowder still has its uses, particularly outdoors, and is still the cheapest method of flash. Mention was also made of the latest techniques in flash. Portraits taken by J. Browne by both direct and "Bounce" Flash forcibly demonstrated the possibilities of the latter technique. A. Rosen and H. Bergman then ably outlined the use of Electronic Flash, both members being well experienced with this equipment. Flash has unlimited possibilities for Pictorial Photography, particularly as we get away from that flat lighting that flash-at-camera gives.

L.G.C.

CLUB REPORTS HELD OVER

It is regretted that, owing to shortage of space, the following club reports have been held over: Albury Camera Club; Y.M.C.A. Camera Club, Broken Hill; Apprentice Camera Club, Wagga; and Northern Suburbs Photographic Society (Vic.).

NEWCASTLE PHOTOGRAPHIC SOCIETY

The need for caution in print control by reduction was urged by Newcastle Photographic Society member, Mr. Roy Manuel, in his address to members on Oct. 12. Mr. Manuel, a consistent exponent of successful print reduction said: "Ferricyanide reduction is reliable if you use it properly. But do not make the solution too strong and do not force the result. As soon as you can see something happening, wash the print, then inspect the result. If you can see the result you want while the print is still in the reducing solution, you might as well throw the print away because your solution has been too strong".

On Oct. 26, Mr. Paul Beadle, Art Director at the Newcastle Technical College, discussed *Composition as Applied to Art*. He dealt with the licence of the artist as opposed to the scope of the photographer.

Members of the Cine and Colour Division on Nov. 2 saw 2200 feet of Kodachrome photographed by Mr. Galloway of Kurri on a recent tour of Central Australia. Mr. Galloway achieved a talkie effect by using a tape recorder to synchronise a commentary and musical background.

Competitions during the month resulted:

St. Andrew's Church (for trophies donated by Mr. E. J. Newell)—A Grade: 1, W. Cremor; 2, N. Ozolins; 3, C. Collin. B Grade: 1, E. Kimble; 2, N. Tacon; 3, N. Kidd.

October Open—A Grade: 1, E. J. Newell; 2, E. Norris; 3, N. Ozolins. B Grade: 1, N. Tacon; 2, W. Frazer; 3, Mrs. N. Tacon.

Colour Slide—Open: 1, G. Stock; 2, Mrs. M. Fidrych; 3, L. Fidrych.

Point Score Leaders.—A Grade: C. Collin, 42; J. Wren, 35; N. Ozolins, 32; W. Cremor, 32; E. Newell, 31; W. McClung, 20; E. Norris, 18. B Grade: J. Dwyer, 28; N. Tacon, 28; N. Kidd, 25; J. Daley, 17; M. Jones, 14; N. Foster, 12; W. Frazer, 12; C. Hirst, 12; E. Robertson, 11; R. Dickinson, 11.

Colour Slides: F. Turner, 18; C. Collin, 18; V. Pullen, 11; J. Ralston, 9; G. Stock, 9; E. Newell, 7; W. McClung, 7; J. Vincent, 6; M. Jones, 5; L. Fidrych, 4; Mrs. M. Fidrych, 3; N. Keates, 3. W.H.McC.

WOLLONGONG CAMERA CLUB

On Sept. 7, a large attendance of members, together with some visitors from the Illawarra Historical Society was addressed by Mr. Keast Burke, who gave a talk, illustrated with slides, on *The Holtermann Collection*. An interesting addition was a series of colour slides of some of the same scenes taken recently.

For the benefit of members, Mr. Burke gave a short commentary on the club entries for the Inter-Club Competition, which he had helped to judge on the previous Friday. Also included were some pertinent words on his judging methods; both in general, and with respect to the competition. This was followed by a screening of slides from a microfilm of a recent Kodak Salon held in Paris.

We would like to offer our congratulations to Canberra on winning the Inter-Club Competition.

At our usual fortnightly meeting held on Oct. 12 an interesting group of colour slides was shown depicting a recent holiday trip by our Secretary, David Brooks, through Goulburn to Canberra and the Snowy Country, returning by the Prince's Highway to Wollongong. Bob Jessop's usually reliable projector (6" x 500 Watt Homemade) turned into an oven and nicely 'cooked' many slides. Bob's only explanation was that he had just polished the reflector. Some polish! A slide competition was also held and the only credit gained was W. Weily's picture of Collins Street, Melbourne.

[over]

Our Annual Exhibition took place at Brandon House on Oct. 15 and 16. Some 50 prints and 200 colour slides were shown, with a very descriptive commentary given by Mr. John Jones. The attendance exceeded our expectations and many of the audience heaped praise upon the Exhibition; in so much that the Club has practically decided that it is selfish in not staging at least *two* exhibitions per year; and a move is on at the present time to bring this about.

At our last meeting, held on Oct. 26, the entire evening was given over to open discussion of problems, which are greatly appreciated by our newer members.

Our annual trip to Rabbit Island was arranged to take place on Saturday when we hoped to catch the birds at home, this being the hatching time. Bob Jessop hopes to regain his wind jacket, which he left there this time last year. Apart from the birds this island is uninhabited, and is one of the Five Islands situated off Port Kembla Harbour, and there are no rabbits on the island.

Saturday turned out to be a fine day, and 12 members set off by launch; and although there was a slight swell, we reached the Island without incident and found all the birds at home busy with their domestic duties. There were Seagulls, Terns, Mutton Birds and Penguins. Many photographs were taken of the birds on their nests and in their burrows, and of their eggs and young. It is quite surprising how many birds there are here, only a few miles off the coast.

S.P.K.

ST. GEORGE PHOTOGRAPHIC SOCIETY

On Sept. 21, Mr. C. Noble gave a very instructive, practical demonstration of portrait lighting which was of value to those with little experience of this subject. Mr. A. Bower received a Certificate of Merit for a high-key portrait in the Inter-Club Competition held recently.

A large number of members paid a visit to Mr. Williamson's commercial studio on Oct. 12 and were very impressed by the working arrangements of studio and darkroom.

A general discussion of arrangements for various outings occupied the evening of Oct. 26. The competition, *People at Work*, brought forth no A Grade prints, and the results in B Grade were: 1, and 2 Mr. A. Bower; 3, Miss H. Sinclair. H.S.

CARINGBAH PHOTOGRAPHIC SOCIETY

Our meeting on Sept. 14, held in our Clubroom, 30 Frederick Street, Miranda, opened with our monthly competition in which the results were: Set Subject, "Architecture": 1, M. Mariner; 2, T. Nurse; 3, J. Short. Open Subject: 1 and 2, C. Carmichael; 3, F. Matson. Our thanks go to Mr. K. L. Aston, and Mr. D. Hor-Kwong of the Camera-amateurs who very kindly travelled to Miranda to act as judges and offered some very constructive criticism. Mr. Aston gave an instructive talk on Club Management from which many valuable points were gained.

At our last fortnightly meeting on Sept. 28 Mr. B. Townsend gave another of a series of his interesting lectures, this time the subject being *Composition* illustrated with colour slides from which we gained considerable knowledge for our next competition which will take place on Oct. 12, the subject being *Landscape*.

The Programme Committee has drawn up a very interesting syllabus for the ensuing 12 months which includes Black-and-White, Colour, Movie Competitions, Outings, and a Cine Night for the kiddies at Christmas. A copy of the syllabus is available on application to the Secretary.

At the fortnightly meeting held on Nov. 9, a Cine night was held at the residence of Mr. F. Johns and about 40 members and visitors were in attendance. Some very interesting films were screened, Mr. Johns showing some of his travels overseas. Mr. T. Nurse screened his film taken on the Society's recent outing on Port Hacking, and a Melbourne Cup film was entered by Mr. P. Joice.

An outing at Bundeena was held on Nov. 8 and a very pleasant day was had by all. Mr. Carmichael provided his launch and the members pulled in at Jibbon Beach where they had lunch. Some very good pictures are anticipated as the sea was in the right mood and brilliant sunshine prevailed.

Our club will be pleased to welcome visitors or prospective members, and especially ladies. As we have our own premises, we have a darkroom and are able to give practical demonstrations and instructions to beginners in processing their own films, prints, enlargements, etc. Members and visitors who travel by rail will be met by car between 7.45 p.m. and 8 p.m. at either Caringbah or Miranda Stations. For further information please contact the organiser, Mr. C. Carmichael, of Miranda, Tel. LB6549, or the Secretary, Mr. A. R. Collins, 2 Clifford Road, Miranda, Tel. MX 2901. C.C.

KODAK CAMERA CLUB, MELBOURNE

It is said that a change is as good as a holiday. Our members discovered the truth of this saying when we had the good fortune to be conducted around the colour section of the *Argus* newspaper. A large crowd of members and friends were able to see the entire process from the sensitising of the stainless steel plates, the exposing of the plates for about four minutes under arc lamps, and the various washing processes which finally produced a black relief image on the steel. The publication we saw under way was a well known comic, being printed in four colours, the machine having four heads which exposed the sensitised material simultaneously; and, to further our enlightenment, we were able to watch the cameras at work, also the production of a printing plate which we saw in print the following morning.

Sept. 23 was another successful model night, a grand gathering of members and friends was evident, and cameras of all types were brought into operation. Thanks are due to the four charming models who did so much to make the night a success. Fred Atkins was, as usual, the life of the party, and all were sad to hear that it was Fred's last night as a member of the Kodak Camera Club. His new place of employment is only just across the road in Collins Street, so there is no reason at all why Fred should not pay us a visit now and then.

The V.A.P.S. First Inter-Club Competition was most successful and we are pleased to say that our club was well represented. Congratulations to Bob Bryant for having his print chosen for the *A.P.-R.* folio to be submitted by the V.A.P.S. R.D.C.

SUNRAYSIA CAMERA CLUB

The Annual General Meeting of the club was held on Aug. 20, and the following office bearers were elected: *President*, R. J. Pugsley; *Vice-President*, R. N. Gryst; *Secretary*, G. L. Stott; *Assistant Secretary* and *Print Steward*, W. J. Webster; *Treasurer*, B. J. Kozlowski; *Equipment Secretary*, R. J. Parsons.

Our first outing of the year was a trip to an area on the Murray, downstream from Mildura, abounding in billabongs. It turned out to be quite a day.

We hope to have more outings this year, as it has been found the best method of collecting worthwhile material and strengthening club membership. R.N.G.

THE AUSTRALASIAN PHOTO-REVIEW

EDITOR: KEAST BURKE, ARPS, APSA

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The A.P.-R. for DECEMBER, 1953 **721**

The Royal Visit

Uppermost in everyone's mind at the moment are the forthcoming celebrations in the New Year, and amongst those who are looking forward to the events with the greatest anticipation are the many amateur photographers who are relying upon the festivities to supply a feast of new subjects for their cameras.

It is predicted that these few weeks will see the greatest marathon of photographic activity ever witnessed in the country. There will be in use box cameras, folding cameras, miniatures and movies; and on the professional side there will be the newsreel men and the press and the commercial photographers. Even the street-photographers will be tempted, on the great day, to turn their cameras temporarily towards the procession as it passes.

Competition will be keen for vantage points; the successful ones are likely to be those who

An A.P.-R. Editorial Feature

(*"Sun" Photographs*)

have prepared a plan of action in advance and who are farsighted enough to take up their positions early in the day.

As the routes of the procession are well known, it should be easy to make up some kind of an itinerary which will provide optional points of vantage in the case of failure to secure good pictures in the early stages of the cavalcade.

It is a mistaken idea to think that the best pictures are to be had only by getting out well in front of the crowd. You will find that, even if you do succeed in getting right to the front row, there will still be the police and one or two rows of guards between you and your subject. On the contrary, it has been found from past experience that a good position is at the rear of the crowd, especially on a narrow footpath where you are likely to find a ledge or a few steps in a doorway that will give you the necessary two or three feet advantage so that you can see over the heads of the crowd.

Before you choose your position you should pay heed to the lighting. Be sure your choice of viewpoint will not be looking into the sun, and, especially if you intend to use Kodachrome, find a spot where the part of the pro-



When photographing the decorations choose a time of day when the sun is shining on the most interesting side of the street. An overcast day will even up the lighting on both sides but the exposure may have to be increased. Avoid heavy shadows when using colour.



A much better picture of your favourite unit will be secured if you take your camera to a vantage point where you can catch them as they are marching up to the place of assembly before the procession.



Action pictures as close-up as this call for a fast shutter speed to stop the movement, but if you time the pressure on your release trigger with the rhythm of the marchers so that you release just as their arms and feet arrive at the peak of their motion, action can be stopped as shown.



There are no definite exposure rules for night pictures such as this. Five seconds at $f/11$, or the same time-exposure with a box camera, will only record the lights of illuminations as decorative outlines. In order to obtain some detail in the buildings and other objects it may be necessary to give an exposure of from one to two minutes. The white lines on the water show the paths of ferries that passed by while this exposure was being made.



When your box camera is loaded with Super-XX film you can take pictures like this. Use a tripod or a firm support for your camera. Set the shutter on 'B' and give a time-exposure, waiting until several fireworks have gone off; then close the shutter.

A shutter speed of 1/300 to 1/500 is necessary if you want to include foreground details with very speedy objects. But aeroplanes passing at a little distance can be photographed alone at slower shutter speeds by following them in the viewfinder. A pan-and-tilt tripod is handy for this.



cession to be included in your viewfinder will be either in full sunlight or in full shade.

With a view to planning in advance it would be a good idea to carry out now a reconnaissance of the route the procession will follow, and to select two points that offer photographic possibilities and a third which commands a view of the assembly point, for here there should be many individual items of interest which can be captured before the procession actually moves off.

Another thing to keep in mind is the ease of access to your chosen situation. If you find that there is any reason to change to your alternative position there should be some handy way of getting there without the necessity of pushing your way through the crowd. One of the city arcades might provide a solution to this problem.

The next question is the matter of exposure. If you time your most important shots for a forty-five degree view, that is, when the subject part of the procession is about thirty yards or so away from the point directly opposite your station, you will have the best chance of stopping the action with a reasonable shutter speed. For this viewpoint, when using a camera with a fast lens, an exposure of 1/100 second or less would be quite effective.

Photographic activities need not be entirely centred on the procession. There will be subjects for the camera in the waiting crowd and in the excitement they show when the carriages begin to file past. Then there will be the decorations which will look well in daytime

and which will take on an appearance of fairyland by night.

It is difficult to set any standard for night exposures, but, when the subject warrants a little extra trouble, you are almost certain to be successful if you make a bracket of exposures. Give three shots to each picture, the first what you judge to be about right, the second twice as long, and the third only half as much as the first. For night shots use Super-XX film and try four or five seconds at $f/11$, and the same time exposure with a box camera, for pictures of illuminations. This will also do quite nicely for a photograph of the fireworks display. Place your camera on a support and, with the shutter on B, hold the release down while you slowly count five.

Of course, this exposure will only reproduce the image of the lights themselves. If you want pictures with details of the streets and buildings you may have to give as much as two minutes, depending on the colour of the lights and their intensity. By the way, an electric torch is an essential when you are rewinding after each shot.

And now a word of encouragement. On occasions such as the forthcoming celebrations it is not always the most expensive cameras that secure the best pictures. Everyone has a chance. The amateur who shows imagination and initiative is the most likely to succeed, and, all things being equal, the advantage will go to the ones who take the trouble to prepare a plan of action and follow it through with plenty of enthusiasm and a pocket full of films.

Modern Colour Methods

It doesn't matter whether you expose colour "just for fun" or are a regular exhibitor in the International Colour Slide shows, continuous improvement in your results will come only through a critical attitude toward your own work, as all good colour workers know.

As a member of numerous colour-slide juries I have viewed thousands on thousands of colour shots over the years and a review of the experience brings mixed conclusions. First, it is evident that colour workers generally have graduated from the ecstatic period when their enthusiasm was unbounded if they recorded colour—any kind of colour. The average amateur is doing better with the mechanics of colour photography but improvement in pictorial quality has not kept pace. Second, there is ample evidence that the more serious workers are searching for new and better ways to express their creative urges. There is also a noticeable swing toward the use of more subtle colour. All such efforts are commendable even if some of the results are not.

We Must Start at the Beginning

It is obvious that these experimenters are having difficulty in determining the relative importance of the various aspects involved in producing a *good* colour picture. They cannot put first things first until they realize what are "first things". In the belief that many colour enthusiasts have been pondering the problem I made a nation-wide survey some months ago to learn what competent amateur colour photographers believe are "first things". In my questionnaire I listed the following ten items and asked each recipient to indicate which of these he considered of first importance in producing commendable colour shots, which he considered of second importance, and so on. Here is the result, the sequence being determined by the number of votes cast for each of the ten items, for first, second, and so on:

- First: Picture structure.
- Second: Colour composition.
- Third: Subject matter.
- Fourth: An understanding of how exposure can alter colour rendition.

By **FRED BOND, A.P.S.A.**

- Fifth: Exposure.
- Sixth: Better understanding of sunlight conditions.
- Seventh: Better understanding of artificial light problems.
- Eighth: Use of filters.
- Ninth: Necessity for faithful colour rendition.
- Tenth: Colour temperature of light sources.

(If you are interested in how I would rate the above, here in order: 1st, Picture Structure; 2nd, Exposure—no point in all the other efforts if they are negated by faulty exposure; 3rd, Colour Composition; 4th, Subject Matter. The order of the other six depends upon the type of work being done and results desired.)

It is not only significant but comforting to note that "picture structure" was voted to the head of the list. And well it should be, for no surface "coating" of colour can make a badly composed picture *good* pictorially regardless of competent and artistic use of colour. I know it is difficult to keep constantly in mind that our colour pictures must have "bone and muscle" as well as surface attractiveness. Colour is not "structure" even though it often can help emphasize or subdue structural forms. Webster says, "Colour is a quality of visible phenomenon, distinct from form and from light and shade." That fact becomes more evident as you examine your shots with a critical eye.

I am prompted to stress this matter of separating "structure" and "colour" in our thinking only because it is obvious that too many colour workers become so fascinated with the colour in their subjects that they all but forget what they know about line, mass, division of areas, pattern, and tone values—all elements that they would consider *first* in composing any black-and-white picture.

Checking "Structure" of Colour Shots

One practical way to check subject "structure" is to view it through a neutral-density

filter which permits you to analyse the subject in terms of monochromatic tones. It is surprising how much easier it is to judge the structural merits or faults in a colour composition when one sees it in tones of grey.

The foregoing is good practice before making a shot. It is equally good training to check picture structure of transparencies, even if it does seem to be a back-to-front method. Take some of your shots that seem to be less than satisfying and make 4 x 5 or 5 x 7 paper prints from them (these will be negatives, of course), then contact print these paper negatives on Velox F1 grade or not harder than F2. The negatives should be made in single-weight paper. Certainly, the positive print will be a paper-negative result, and quite likely too contrasty, but you will have something to study and analyse and ponder over a bit. My guess is that you will quickly spot why you haven't been satisfied with a shot's pictorial quality.

I can imagine hearing some of you say that you thought these discussions were going to be confined to the problems of colour photography. So they are, but picture structure is the house we must first build before we have anything on which to put our surface coating of colour. Perhaps colour photography has been made too easy for us—too easy to get a passable result, that is. We have been encouraged to believe that it is only necessary to make a reasonably accurate exposure—that the end product will be a fine colour picture. True, it may be a good "coloured" picture, but nothing more.

Is Colour Photography "too easy"?

If we had to produce every colour shot by means of black-and-white separation negatives made in the camera, then had to make printing matrices from those negatives, and from these had to print our final colour picture, the level of pictorial quality would, unquestionably, be higher than is presently produced on "snap-the-shutter" reversal colour films. We would not expend all that time on a carelessly planned picture. Let's admit it—we have all been a little too lazy—at least lazy in our thinking.

I am not deploring the fact that we have available such fine colour materials as are most present-day colour films. Far from it. But I would like to make a plea that we use some of the time that has been saved for us to

do better planning of the colour projects we undertake, often much too nonchalantly.

Competence is Acquired One Step at a Time

If you are a beginner in colour photography, or if you expose colour "just for fun" you may feel that this discussion is directed only at advanced workers, or at exhibitors to slide shows, or at those whose interest is confined to carefully worked out "art" projects. Nothing could be further from my intentions.

The beginner cannot expect to produce results that equal the best work of the most proficient, but he can improve *his* shots, and each worker must start from where he is *now* in his progressive grasp of the various aspects of the medium. Self criticism starts with simple check points. Do you too frequently frame a subject in a horizontal format when the subject would better fit a vertical? Do you have a tendency to divide your pictures into two equal main areas, such as putting horizon lines in the centre of the picture? Do you instinctively put the centre of interest in the centre of the picture? Do you shoot small objects from a too-great subject-to-camera distance, resulting in pictures (?) that are 75% uninteresting or meaningless background? These are only a beginning of simple things to avoid, but it is surprising how often even experienced workers commit some of these inexcusable errors. You cannot buy a mechanical "picture" maker—a camera only records what you *see*.

Some Sunlight Conditions

We are inclined to think of sunlight as a uniform light condition. No light is more variable, and you should not expect "uniformity" in colour results. In fact, lucky for you that there is variety in such conditions, for some of the most pleasing, and certainly many of the most artistic colour shots are made under other than "normal" sunlight.

I cannot predict what light conditions you will encounter, but I suggest a basis for classifying some of the sunlight variables that may help a bit. Before we set up too many "do's" and "don'ts" let's decide what we want to accomplish in our colour shooting—faithful, "realistic" record shots, or perhaps we are striving for some "art" in our record shots, or wish to subordinate *all* factors to an art approach.

If your interest is confined solely to making colourful record shots that delineate every interesting aspect of the subject before the camera, make all your sunlight shots reasonably flat-lighted. That means *first* that the sun should not be more than 45° above the horizon, and it should not be more than 25° to 30° to the right or left of straight behind the camera. Such a light angle, under a brilliant sun, will produce the fullest colour saturation in all but very weak or light colours, and is generally the best angle for landscape scenes where most of the colour is green and blue.

Now for a few sunlight, or more properly, daylight conditions.

Noon-day Sun

There are many admonitions about *not* making colour shots in the middle of the day, but the "*why not*" is seldom explained. It is not because there is less light present or because the colour quality of the light is wrong, or out of balance. It is because the direct rays of the sun are hitting surfaces at right angles to the camera axis. This means that the light is hitting vertical or near vertical surfaces obliquely and is being reflected, primarily, in all directions other than at the camera. At least it is obvious that such light is not being directly reflected toward the camera lens as is the light that hits surfaces "head on," so to speak, and then is bounced back toward the camera, as in so-called flat lighting. Because of the oblique angle at which the light strikes so many surfaces in the subject, much of the incident light is dissipated insofar as effective use in exposure is concerned.

The second hazard from overhead light is increased shadow areas, or uninteresting shadow patterns. If a colour shot includes close-up trees in a landscape scene shadows may occupy more area than surfaces in full light. I need not remind you as to what overhead light does to figure shots, or more particularly, to close-up head shots. Heavy eye, nose, and chin shadows all but ruin such shots unless a reflector or flash fill-in is used.

If you must make colour shots under an overhead sun, give them one-half *f* stop more exposure than you would give the same subject if it was reasonably flat-lighted—and do not expect as brilliant colour results. If you can avoid middle of the day shots, do so, except for special effects on subjects that are

made more dramatic under such light. Some architectural subjects create odd shadow patterns that are interesting as patterns.

Side-lighting and Back-lighting

If the sun is at right angles to the camera axis we have a light angle similar to that from an overhead sun. All surfaces facing the camera lens are being illuminated by light rays that hit such surfaces a glancing blow, and since the angle of reflection is the same as the angle of incidence, such light is reflected on a slant away from the camera and not toward it. In fact, much of the light from surfaces facing the camera is reflected skylight and not direct sunlight at all. And such light is much "bluer" than is direct sunlight. That is why tree leaves and other rather flat, smooth surfaces often appear to have a blue cast regardless of the colour of the surfaces. That is the influence of reflected skylight.

Back-lighted subjects are rarely recorded in true colour because *all* vertical surfaces facing the camera are illuminated entirely by skylight. This should not deter you from making back-lighted shots, if you can capture an effect. Expose for the back-lighted areas; let the incidental and fringe highlights burn out.

Colour Balance

Now comes the question of abnormal colour balance in certain light conditions. The colour temperature or colour balance of sunlight varies throughout the day—from day to day—and most certainly from season to season. We all know that sunlight early and late in the day is warmer than normal and that our colour results have a yellow or orange cast. Such a result may or may not be objectionable, depending upon what effect we desire.

If you are recording a sunset the more warm colour the better. If you are making a figure shot and wish to record flesh tones more naturally, you will have to use a blue filter (Wratten 82C) to absorb the excess warmth in the light. If you are interested in the artistic effects early and late light can create in landscape shots—interesting both because of the angle of light and the colour quality of the light—*do not* use a filter, for you will want to capture the full effect of the warm light.

What about daylight without direct sunlight, such as overcast or open shade? If you are seeking effects, go ahead, and more power

to you. But if you want near-normal colour results I may be able to suggest a few hints that will help.

Light Overcast

A fine light for close-up shots of figures, flowers and such. The contrast between lights and shadows is reduced and all but very dark colours will be more fully saturated than under a brilliant sun. No filter required.

Medium Overcast—Faint Shadows

Such light is fairly "strong" even though the sun is all but obscured. The colour quality of the light will be slightly "bluish" and you will need a warm filter such as a Wratten 81A.*

*These filters are not generally available in Australia.

Do not expect the result to appear as though it were made in full sunlight, for even though the filter may fully correct colour quality, the absence of highlights and strong shadows will keep the shot from looking as though it were taken under normal conditions.

Heavy Overcast

Do not expose colour under such conditions except for effect or mood shots.

Skylight

This condition occurs when an object is shielded from direct sunlight and illuminated only by light from the sky. It is a nicely diffused light but much too blue in colour balance. It is sometimes recommended for portrait and figure shots. If you have a reliable colour temperature meter you can select the proper filter, but selecting the correct filter by guess is a rather uncertain procedure, although any filter of the right series will make some colour correction. Light from a clear north sky may be as high as 15,000 degrees Kelvin in colour temperature—and daylight colour film is balanced for about 6,100 degrees Kelvin. Skylight from an east or west sky will usually be somewhat less "bluish". If you have to guess as to filter, use a Wratten 81A for east or west sky or a Wratten 81B or 81C for 'south' sky. I cannot assure you that colour results will be normal, but they will be interesting.

Dramatic Light Conditions

Too often when colour workers encounter a dramatic storm effect or some equally spectacular condition they hesitate to shoot because the situation is so far from normal. Do

not be timid, and do not be stingy with film. Certainly, it is difficult to calculate exposure, but make several shots and vary the *f* stop settings as much as two full stops—moving one-half stop for each shot—then open up one-half stop for each successive exposure. (Do not use a filter.) If your initial calculations are somewhere near a correct exposure you will come up with at least a couple of startling effects that will more than repay for some wasted film. Do not be afraid of dramatic light conditions. They are the only ones that really produce dramatic effects.

There are, of course, many more daylight conditions, but those given here are the ones most commonly encountered. Even though all conditions other than relatively flat light under a brilliant sun present special problems, muster the courage to tackle them. The rare success will more than compensate for time and film spent on failures.

Exposure Affects Faithful Colour Rendition

Most photographers expect and require faithful rendition of the entire range of colour in their subjects, "effect" shots excepted. But too often they demand results beyond the capacity of colour film.

It is important that we realise what limitations exist. Forget for the moment that we are using colour; let us think of our picture subject—any subject—in terms of black and white. If we are exposing black-and-white film we know that an exposure based on the middle tones (those half way between the lightest and darkest areas in the subject) will properly expose those middle tones, and that the lightest areas in the subject will be *over-exposed* and that the darkest ones will be *under-exposed*. We know that it is quite unlikely that we can hold good detail in both the highlight and the shadow areas if the subject is a contrasty one.

The same problem exists in colour shooting—that of faithfully recording the full range of tone values in the subject—to say nothing about the faithful recording of colour. The problem is aggravated somewhat by certain characteristics of "reversal" film. It is this over- and under-exposure of certain areas that creates an apparent visual change or shift in hues when they are recorded lighter or darker than they appeared in the subject.

To make the point clearer I have tried to illustrate two situations in which a single

(Continued on page 738)



UMBRELLA LASS ▶

J. P. Carney, A.R.P.S.

First (equal) Pictorial Section

FROM THE THIRD "A.P.-R." KODACHROME CONTEST

◀ ALL IN THE SWIM

Joy Sheppard

First (equal) Pictorial Section



FROM THE THIRD "A.P.-R." KODACHROME CONTEST

A FROG HE WOULD A-WOOING GO ▶

Rev. A. H. M. Ellison

First (equal) Scientific Section



FROM THE THIRD "A.P.-R." KODACHROME CONTEST



◀ COMING OF AGE

J. N. Thompson

Second (equal) Scientific Section

FROM THE THIRD "A.P.-R." KODACHROME CONTEST



PRODUCTION ►

K. H. Westgate

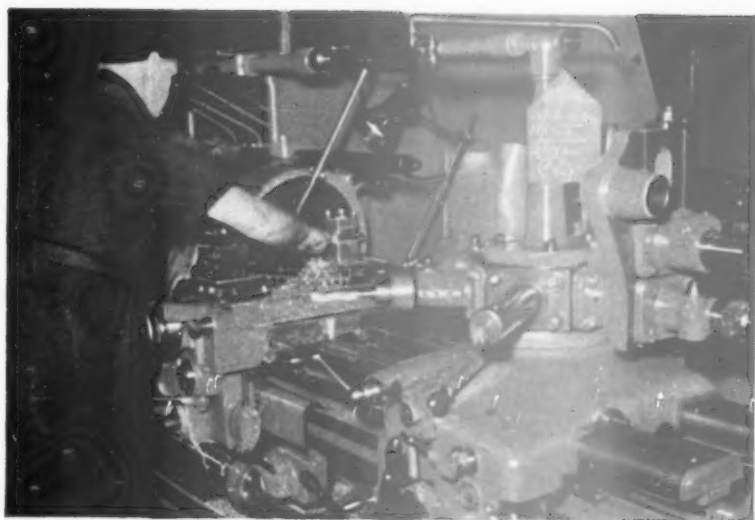
First (equal) Record Section

FROM THE THIRD "A.P.-R." KODACHROME CONTEST

◀ WATER LILIES

A. C. Redpath

Second (equal) Pictorial Section



FROM THE THIRD "A.P.-R." KODACHROME CONTEST

GOLDEN GROVE ►

J. P. Carney, A.R.P.S.

Second (equal) Pictorial Section



FROM THE THIRD "A.P.-R." KODACHROME CONTEST



◀ DUNE SYMPHONY

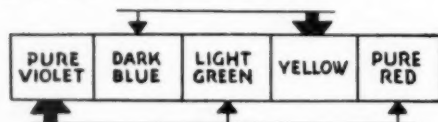
A. J. Anderson

Second (equal) Pictorial Section

FROM THE THIRD "A.P.-R." KODACHROME CONTEST

exposure would inevitably alter certain colour areas, both in tone value and in hue.

Assume a colour subject contained the hues listed below. An exposure that would faithfully record the yellow would greatly under-expose the dark blue, making it appear much less colourful. Conversely, a correct exposure for the dark blue would "wash out" the yellow, making it appear a tint of yellow instead of a fully saturated colour.



An exposure that would faithfully record a rich, fully saturated violet would slightly over-expose a pure red, and considerably over-expose a light green. An exposure that would faithfully record the red would be a good compromise—the violet would record a bit darker and the light green somewhat lighter than these hues appeared in the subject.

It is easy to understand that colours will record lighter when over-exposed and darker when under-exposed, but there is still another aspect of the problem that can become a little confusing—that of *why* colours shift in hue when over- or under-exposed.

Remember that colour transparencies are made with three dyes—a yellow, a magenta, and a blue-green—a very limited palette, to be sure. Each of these dyes remains at the same intensity or purity and at the same tone value in the colour film; although they may be "thinned out" in certain areas, in others they appear at full strength. But what makes them lighter or darker than their natural state?

Let's consider, for example, what would make a pink from a strong magenta dye. For simplicity, we will assume that the pink area in the subject is a pure, high-keyed magenta, containing no other hue. That area, as recorded in the colour film, will contain a very thin or weak deposit of magenta. When viewed, a higher percentage of the "white" viewing light comes through that area as "white" light and your eye visually mixes this with the thin deposit of the magenta dye, creating an illusion of pink.

That sounds plausible for light colours, but how can colour film record a dark tone of yellow, for instance, since the film contains

no black? The dye in the film is a strong yellow, and yellow is a light colour. In effect, the film does what an artist would do—it "mixes" some complementary colour (blue-green, a near complement, in this case) into the yellow to grey and darken it. As must be obvious to all who have ever mixed any house paint, this could create a greenish-brown cast, and a touch of red would be necessary to "neutralize" this greenishness.

(Of course the dyes in the film do not actually physically mix—the mixture is a visual one. The three dye layers in the film are independent of each other, being superimposed in a triple-layer sandwich. It is the amount of the deposit in each colour layer that creates the visual colour mixture.)

Colour shifts come in over- and under-exposed areas because of more reasons than can be listed here. But a couple of examples will suggest the problem. Let's get back to the chart shown earlier in this article. If a light green is badly over-exposed, the yellow will "wash out" faster than the blue in the green, and the result will be a bluer green than the area appeared visually in the subject, even at the lighter tone value.

On the other hand, when a dark blue is under-exposed it can only be made darker in the colour film through a visual mixture of a slight amount of both yellow and magenta, and as these colours darken the blue they also "neutralize" it, making the result appear almost colourless. In process colour printing a black plate is used to affect tone values, but there is no black in colour film, for which we may be thankful.

It is hardly fair to set up a problem without offering some solution. (It must be realised that we are not talking about "colour shifts" that are due to light sources that are too "warm" or too "cool" in colour quality. Such variations can be corrected with filters.)

We are back where we started—the inability of colour film faithfully to record both light and dark colours in a single exposure. True, colour film does a remarkable job of portraying all colours that are about the same tone value as the area upon which an exposure calculation is based.

There is no solution to the problem of too much contrast in a colour subject except to alter the composition, if possible. If it is a "made" composition, change some of the

elements at one or both ends of the tone value scale so as to reduce the extreme contrast. In the case of compositions that cannot be altered, reduce the contrast range by getting more light onto the darkest areas. Synchronised flash will do that on day-lighted subjects. Re-arrangement of lights can help in artificial light work.

But the primary purpose of this article is to help colour workers identify the source of occasional disappointments in colour rendition in their shots. When the recorded colour seems to vary greatly from that in the subject, first examine the offending colours in the film to see if they are over- or under-exposed areas. Careful analysis of your shots will indicate that darker colours, especially in blues and greens, are 'hurt' more by under-exposure than light colours are affected by the same

amount of over-exposure—in reds and yellows particularly. This suggests that darker colours should be favoured in calculating exposure.

In closing let me emphasise that faithful rendition of colour is by no means always the desired objective. Many of the most effective and certainly many of the most dramatic colour shots differ greatly from what we call the "natural" colour of the subject. Sometimes these effects are the result of deliberate over- or under-exposure. The point is—know what creates effects, and learn to anticipate what will happen to the visual shift in hues when they are over- or under-exposed.

You will have fewer disappointments when you fully appreciate what can and cannot be done with the medium in which we work.

U.S. Camera.

The Fresson Process

Of recent years the Fresson process, a variant of gum-bichromate, has been brought back to notice by the beautiful prints of J. Ortiz Echague, the well-known Spanish pictorialist. Little or nothing is known of it in this country, so that we feel it will be of interest to many to have working instructions for the preparation and use of this paper. The account below is translated from our Spanish contemporary "Arte Fotografic", published in Madrid.

The artistic Fresson paper, which is difficult to come by today, is in fact a paper produced by a process of gum-bichromate type, in which the gum and the pigment are incorporated in a way distinct from that for the usual gum-bichromate process. It has the advantage of giving prints which are much livelier and have a greater richness of half-tones, while not requiring as a support a paper of such high quality as is necessary for gum.

Any good drawing paper is suitable as a support, and it is necessary in the first place to coat it with a thin layer of gelatine and rich starch, which has to remain *raw* so that a second layer of gum and colour can be fixed on it to dry, this being then sensitised with a solution of bichromate. When this is dry the paper will be capable of giving excellent prints by contact printing in sunlight, followed by development with warm water and sawdust.

When the supporting paper has been chosen, the following are prepared in two separate vessels.

By RAFAEL MONTESINOS

A: First quality gelatine 23 gms. 500 gr.

Water 200 cc. 10 oz.

This is dissolved in a water bath at over 40 C. (105 F.).

B: Rice starch 21 gms. 450 gr.

Water 50 cc. 2½ oz.

When the starch has been dissolved in the water, it is mixed with the gelatine solution and the whole is brought to 40 C. without ever exceeding this temperature, as the starch must not become cooked; it must remain in the raw state without turning into paste. In order to remove impurities it is a good plan to strain the whole through a clean cloth. The liquid is collected in a vessel of suitable size. As it is best to maintain the temperature constantly above 38 C., this vessel should be placed at a suitable distance from a heater, or immersed in a water-bath at the correct temperature.

The sheet of paper is immersed in the warm liquid, stirring all the time because the starch tends to be deposited, thus upsetting the proportions of the mixture. After a few minutes the sheet is taken out of the vessel and drained, altering its position frequently so that the mixture remains as uniformly distributed as

possible over the surface which is intended for the emulsion. When the gelatine has set, it is hung up to dry.

When the sheet is completely dry, the gum-pigment mixture is spread on as follows:

The sheet of paper is fastened by means of drawing-pins to a sheet of wood or cardboard, under which a large sheet of paper is placed to collect any excess powder. It is rubbed repeatedly with the gum and pigment powder, using a bristle brush, until it adheres to the emulsion. When the maximum adhesion has been obtained it is shaken or else a soft brush is rubbed over it to remove the excess powder. Even though the colour seems to have remained somewhat pale, the depth of tone will be increased considerably by the end of the process.

The paper which has been prepared in this way can be kept for a long time, so long as it is in a dry place so that it does not go mouldy.

The sensitisation of this paper is carried out by immersion in the following weak solution:

Potassium bichromate	..	8 gms.	70 gr.
Sodium citrate	..	3 gms.	26 gr.
Water	..	1 litre	20 oz.

It will be noted that the liquid slides over the sheet without wanting to wet it. As soon as it is thoroughly soaked, wait a minute and then hang it up to dry in the dark.

This resistance to wetting is best got rid of by adding a wetting agent, which will reduce the surface tension, because prolonged immersion in the sensitising liquid is not desirable on account of the solvent action which the bichromate has on the gum.

When the paper has been sensitised it must be kept not longer than 24 hours before printing.

Preparation of the Colour

Have prepared a stock 35 per cent. solution of finest granulated gum arabic to which a few drops of carbolic acid have been added. Eight drops of carbolic acid (dissolved in a little alcohol) are sufficient for 250 cc. (8 oz.) of gum solution.

Using this gum, the pigment, and powdered Castile soap, a paste is made which is diluted with half its quantity of water. It is then spread over a piece of glass, mixed well with a spatula, and left to dry. When it is dry it is collected with the spatula, ground up in a mortar, sifted and stored.

Blue-black Pigment:

Prussian blue or Ultramarine	..	6 gms.	90 gr.
Lamp black	..	1.5 gms.	22½ gr.
35 per cent. gum solution	..	6 cc.	90 mins.
Castile soap	..	0.5 gms.	7½ gr.

Crimson Red:

Crimson lake	..	8 gms.	120 gr.
35 per cent. gum solution	..	6 cc.	90 mins.
Castile soap	..	0.5 gms.	7½ gr.

Black:

Lamp black	..	3 gms.	45 gr.
35 per cent. gum solution	..	6 cc.	90 mins.
Castile soap	..	0.5 gms.	7½ gr.

Sepia:

False vermilion	..	8 gms.	120 gr.
Lamp black	..	0.8 gms.	12 gr.
35 per cent. gum solution	..	6 cc.	90 mins.
Castile soap	..	0.5 gms.	7½ gr.

Dark Blue:

Prussian blue	..	10 gms.	150 gr.
Lamp black	..	0.5 gms.	7½ gr.
35 per cent. gum solution	..	6 cc.	90 mins.
Castile soap	..	0.5 gms.	7½ gr.

This paper has to be printed by the contact method, using plate or film negatives which are rich in half-tones and are nice and transparent, and this should be done in full sunlight. If a plate or film is used, one minute's exposure may be sufficient, but if it is a paper negative it may be necessary to expose for six minutes or more according to its density. In any case preliminary tests should be made.

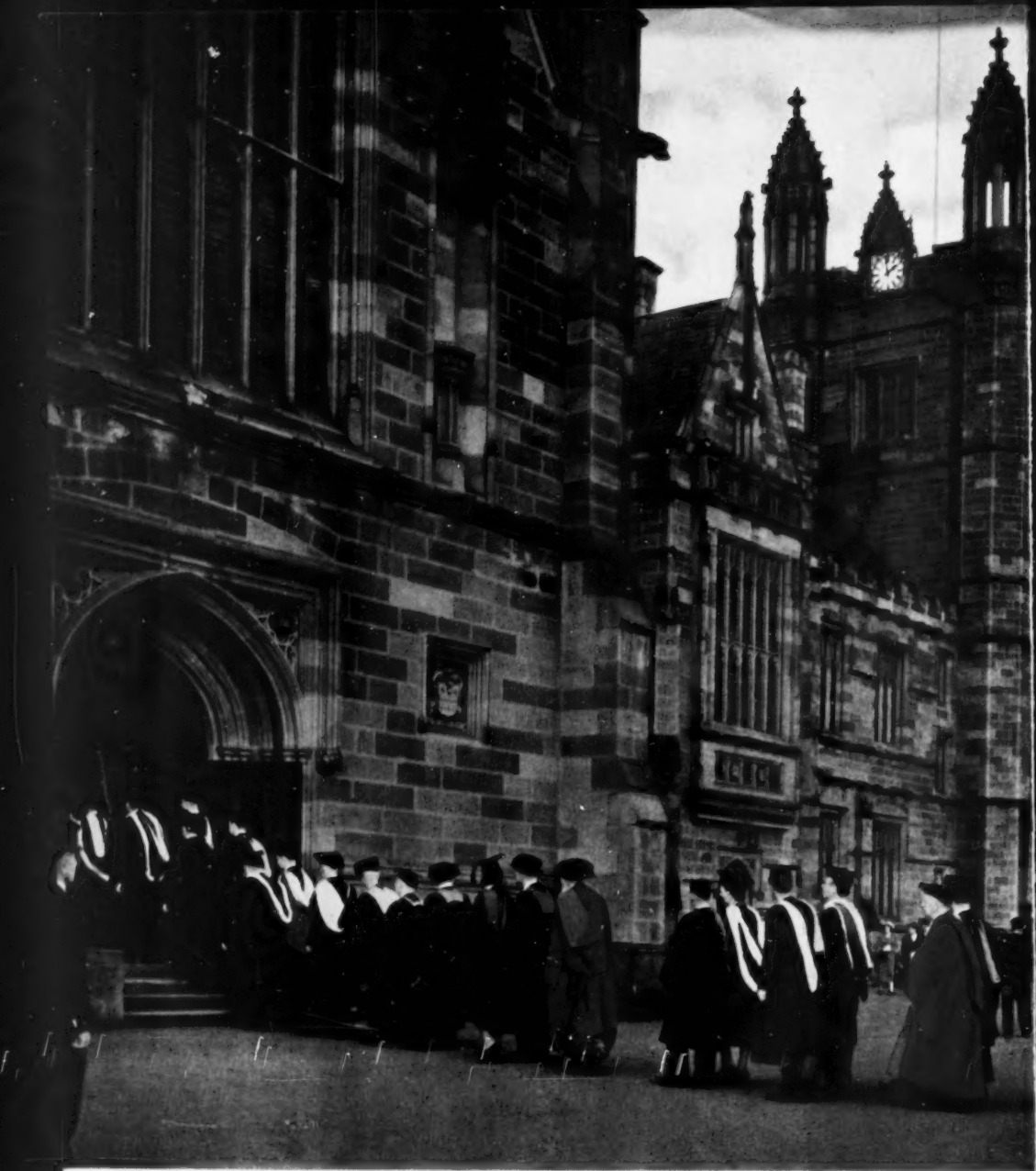
The print is developed by immersing it for 10 minutes in cold water. It is then kept for a further 10 minutes in water at 32° C. (90° F.) until it begins to develop, and the gelatine starts to loosen from the back. Fine sifted wood sawdust is added to obtain a clear paste and it is developed by stirring at a temperature of 30-32° C. (85-90° F.). In order to activate the developing process and to emphasise some parts more than others, the print is placed on a sheet of glass and the sawdust paste poured over it. Finally, it is washed with clean water and dried.

If a greater richness in half-tones is required, the sensitised paper can be printed through the back. *Amateur Photographer*, June 24, 1953.



Presenting
A Selection from the
FULL-COLOUR COVERS
of the
Reader's Digest
1952-1953

★ By permission of
The Reader's Digest Association



CONFERRING OF DEGREES
THE UNIVERSITY OF SYDNEY

Max Dupain

MAY 1952

"THE procession at the University is traditionally significant and profoundly dignified. The leaders of the procession agreed to move slowly at a certain signal. It was then a matter of selecting a viewpoint showing a good section of the Neo-Gothic architecture to back up this colourful scene and wait for the exact moment to expose."

M.D.

Exp. 1/100 sec., $f/4.5$, 4 x 5 Camera, Ektachrome.





ART STUDENTS
EAST SYDNEY TECHNICAL COLLEGE

Max Dupain

FEBRUARY 1953

"THE background of fascinating old colonial architecture was selected and the students were asked to act naturally and take up their painting positions as they would normally do. The group was then re-arranged only where necessary in order to use the colour available to the best advantage and to make a clear composition with an attractive element down the right margin."

M.D.

Exp. 1/25 sec., *f* 8, in sunshine, PF 60 flash on foreground
4" x 5" Camera, Ektachrome.





SPRINGTIME ON THE BLUE MOUNTAINS

Max Dupain

SEPTEMBER 1952

"THE tree in blossom happened to be something just accidentally seen while on a journey to a very different assignment. It was a breath-taking sight—about twenty feet of pink and mauve blossoms at their peak. The little girl with the bouquet was introduced on the extreme right to make an interesting note, human and colourful, that would appear on the front cover strip."

M.D.

Exp. 1/25 sec., *f* 8, 4 x 5 Camera, Ektachrome.





THE RIDING ACADEMY
KING'S LYNN, SANS SOUCI, N.S.W.

Max Dupain

MARCH 1953

"THE scene is representative of that which may be seen at many similar establishments throughout Australia where young riders are schooled in the finer points of horsemanship, particularly in show-ring riding and jumping, and in the care and training of ponies".

M.D.

Exp. 1/25 sec., *f* 8, PF 60 fill-in flash, 4 x 5 Camera,
Ektachrome.





INYALUK HILL, OENPELLI
IN ARNHEM LAND

Wm. Brindle

MAY 1953

"THIS picture was taken under terrific conditions of heat. The camera and loaded magazines had been carried for days in buffalo-hide saddle-bags exposed to the tropical sun. The occasion was an expedition into the lesser frequented parts of Arnhem Land in search of aboriginal cave paintings."

Wm. B.

Exp. 1 50 sec., *f* 8, 4" x 5" Speed Graphic, Ektachrome.





DEPARTURE OF A LINER, LONDON-BOUND
Max Dupain

AUGUST 1952

THIS shot depended on sunny weather, absence of wind, a good crowd, plenty of streamers, and good spots of full colour in the dresses of the crowd. It was a matter of making a judicious choice of the 'fixed' subject matter while the crowd changed and 'milled' around it, and waiting until the departure-atmosphere reached its peak".

M.D.

Exp. 1/100 sec., *f* 5.6, quarter-plate Speed Graphic,
Ektachrome.





PAPUAN GIRLS ON KWATO ISLAND
LOUISADE ARCHIPELAGO

Wm. Brindle

SEPTEMBER 1953

"In typical hazy, humid weather there was no sunshine and consequently no shadows when this picture was taken. Under those conditions we were surprised to find that Ektachrome cuts through haze as well as black-and-white film with an infra-red filter. It was on this occasion, when handling an extensive programme of colour work for the New Guinea Administration, that it was fully brought home to me how well this colour film stands up to the trying conditions of the tropics."

Wm. B.

Exp. 1/25 sec., *f*/9, 4" x 5" Speed Graphic, Ektachrome.





"THE BEAUTIFUL SUMMER"

Visitors admire a Modern French Aubusson Tapestry
in the Exhibition of French Art.

Max Dupain

AUGUST 1953

"THIS famous Duty Tapestry was photographed by my assistant Kerry Dundas who selected the background and arranged the models engaged for the purpose. The little girl was an after-thought; she was seen in the crowd and persuaded to help out the composition both in form and naturalness."

M.D.

Exp. 3 PF 60's at *f* 16, CC 95 filter, 4" x 5" Camera,
Ektachrome.



Sunset in Colours

There are a great many types of subjects which present an exposure problem that cannot be solved easily by use of conventional exposure guides or exposure meters. One type of subject which is of interest to a great many persons is the photography of sunsets.

With the introduction of Kodachrome colour films, interest in colour pictures of sunsets has steadily increased. Naturally those interested in making such pictures with either still or movie cameras are confronted with the problem of determining the best exposure for the prevailing sky conditions.

Exposure guides and exposure meters are calibrated to suit conditions wherein light is reflected from the subject. Since pictures of sunsets are made of the sun and sky—the light source itself—such guides cannot always be used satisfactorily.

There are several factors which affect the intensity of sky and sun at sunset:

1. The height of the sun above the horizon
2. Whether there are light, heavy, or no clouds masking the direct rays of light from the sun.
3. The amount of atmospheric haze and dust suspended in the atmosphere.
4. Whether the picture is made of the sky only, of the sun and sky, or of the afterglow when the sun has set.

It must be borne in mind that a sunset is an extremely contrasty type of subject. The sun would be several thousand times brighter than a dark shadow in the foreground. There is no photographic film that has sufficient latitude to record the sun and detail in foreground objects correctly at the same time.

If the foreground is correctly exposed, the sky and sun will be over-exposed. If the sky and sun are correctly exposed, objects in the foreground, such as trees and buildings, will be under-exposed and will be silhouetted as black objects against the sky. Therefore, to obtain the best rendition of the sky and sun, the landscape in the foreground should be ignored in determining the exposure and considered only as an object to improve the composition in framing the sunset.

By **HARRIS B. TUTTLE, F.P.S.A.**

Actually, in photographing sunsets the sky and clouds surrounding the sun form the most important part of the picture. In the strictest sense, if the exposure is based upon the intensity of the sun alone, the clouds and sky would be under-exposed.

Therefore, in most instances the best sunset pictures are made when the exposure is based on the sky brightness rather than the brightness of the sun alone. In such pictures the sun will be slightly over-exposed, the foreground under-exposed, and skylight and clouds exposed to give the most dramatic effect.

There are often extremely beautiful sky and cloud effects as early as an hour and a half to two hours before sunset, when the sun is quite high above the horizon. There are also many beautiful colour effects in the sky as late as one-half hour after the sun has set. Thus, there is quite a range of brightness intensities that must be considered in determining exposures.

The colour of the sky at sunset depends to a great extent upon the density of dust particles suspended in the air, as well as clouds and vapour. Thus, when there has been a dry spell for two or three weeks, there is considerable dust in the air and the sunsets are very colourful. After a day or two of rain, the dust particles settle to the earth. As a result, the sun appears much brighter at sunset and the sunsets are less colourful.

It is difficult to define accurately a perfect exposure for a sunset, because so much depends on one's personal taste. Some like fully exposed sunsets; others prefer a denser, or a darker, sunset picture, which is obtained by giving one or two stops less exposure. Quite often the darker pictures are more dramatic pictorially than the more fully exposed pictures. After making a few pictures at different exposures, it is fairly easy to determine which type you prefer.

In general the sky conditions at sunset can be grouped as shown in the Colour Exposure Guide Table. It can be seen from this table there is a considerable range in the intensity of light at sunset under the several classifications.

It is possible, too, that an exposure of one or two stops more or one or two stops less might produce more satisfactory results under some circumstances. For example, a sky and cloud effect one hour before sunset, with the sun partially covered by clouds, might require an exposure halfway between the two conditions listed.

The brightness of the west sky after sunset also varies considerably. Sometimes the sky is quite bright for a half hour after sunset. Other times the sky is dark and colourless ten minutes after sunset.

This depends a lot upon the latitude at which the picture is made. Since most afterglow pictures are made within five minutes after sunset, the values given in the table are reasonably accurate.

There have been many occasions in photographing sunsets when I have not been certain of the exposure. Under such circumstances I usually make three exposures—one at the reasonable estimation, one giving one stop more, and one at one stop less. Usually all three come out quite well.

Many persons using exposure meters would, of course, like to use their meters in

determining the correct exposure for sunsets. It is possible to calibrate the meter so that it can be used in making readings of the skylight alone. Standard exposure meters are designed to read the intensity of light reflected from the subject. If they are accidentally pointed directly toward the sun, the high intensity of the direct sunlight may damage the meter. Therefore, in reading the brightness of skylight, the meter should be protected from the direct rays of sunlight by shadowing the meter with the hand.

A reasonably accurate reading can be obtained by pointing the meter toward the sky just north or south of the sun (whichever is more representative of the general subject), then shading the meter with the hand or with a piece of black paper or cardboard, so that no direct sunlight strikes the meter.

This permits the making of a reading of the skylight alone. Since light from this type of subject varies greatly from the type the meter is designed to read normally, the meter should be calibrated for use in this manner by making a series of trial exposures.

The making of sunsets requires that the camera lens be extremely clean. A film of dust on the lens does not always show in the results obtained of objects photographed by reflected light. However, when the sun's rays are photographed directly, dust particles and other foreign particles cause considerable flare and will often ruin such pictures. The answer, of course, is—*keep the camera lens clean.*

COLOUR EXPOSURE GUIDE FOR SUNSETS AND SUNRISES FOR STILL AND CINE CAMERAS

Film Employed	From an hour to 15 minutes before sunset.		Sun slightly above horizon 15 minutes before sunset up to sunset		Afterglow in sky up to 15 minutes after sunset	
	Direct Sun	Clouds Covering Sun	Direct Sun	Clouds Covering Sun	Light, Open Sky	Dark Clouds in Sky
Kodachrome Film, Daylight Type.	1 100 at f 16	1 25 at f 8	1 25 at f 5.6	1 25 at f 2.8	1 25 at f 2	1 10 at f 2
16mm. and 8mm. Kodachrome Film, Daylight type*	f 16** ND-2	f 8	f 5.6	f 2.8	f 2	f 1.9***

*Camera operated at 16 frames per second. For 24 frames per second, use one-half stop larger.

**Neutral Density Filter (Kodak ND-2) should be used over the camera lens.

***From 15 minutes to 30 minutes after sunset, use f 1.9 at 8 frames per second.

It is also difficult to avoid flare circles—reflections of the lens diaphragm and other similar flare markings—in making sunset pictures.

These are often exaggerated by the angle at which the camera is held when the picture is made. If the camera and lens are tilted slightly upward, downward, or to the side, flare spots are likely to be more pronounced. Therefore, one should make sure that the lens axis is properly lined up with the subject and that the lens is clean.

In making sunset pictures in colour, full attention should be given to *composition*. In properly exposed sunsets, trees and other objects in the foreground are silhouetted against the sky. Trees and buildings can be used effectively for framing the sunset and adding general interest to the picture.

Bodies of water should be used in the foreground whenever practical. The reflection of skylight and sunlight in the water usually adds considerable interest to sunset pictures. This also applies to sunsets in the wintertime with snow on the ground.

Kodachrome transparencies of sunsets are beautiful on projection. Since sunsets change almost constantly, it is often desirable to

make a series of still pictures at intervals of five minutes, showing each change in the cycle.

In making 16mm. and 8mm. motion pictures, it is possible to expose about 2 feet every five minutes and thus make a progressive record of the changes in colour. In making pictures at intervals with either movie or still camera, it is advisable to use a tripod to support the camera. Each scene will then be made from the same point of view, and there will be no jumpiness from one scene to the next. This is especially desirable with movie sequences.

In making motion pictures it is possible to make the entire sequence at five-minute intervals without changing the exposure. As the sun sets, each scene will get progressively darker. As the sun disappears below the horizon, the diaphragm pointer can be closed slowly from $f/2.8$ to $f/16$. For the last 3 or 4 inches of film, place the hand over the camera lens so that no light reaches the film. This produces a fadeout on the end of the sunset and forms an ideal closing scene for almost any film.

The information given here also applies to the photography of sunrises, rainbows, and unusual cloud formations.

APRIL WILL BE A 'GADGET' ISSUE

Subject to the usual ready support from our contributors, we are planning to make a feature of 'Gadgets' in our April issue.

Please let us have details of any practical gadget of general interest you have 'invented' or 'adopted'. All contributions accepted for publication will be remunerated by the regular payment orders, while extra awards will be made for outstanding contributions. Do not worry overmuch about your literary or artistic talents—you can safely leave that side to us to complete. Where necessary, furnish rough sketches clearly described. Please write—or preferably type, with open spacing and wide margins—on one side of the paper only.

There is just one point—we do not look with a very welcoming eye upon home-made electrical devices involving departures from established electrical standards. Equipment utilising standard electrical accessories can be described, but there must be the proviso that all electrical wiring be undertaken by a registered electrician.

CLOSING DATE—JANUARY 31st, 1954.

Review of November Portfolios

Excellent selected was the cover reproduction illustration for November (D.M.'s "Le Chef"); the subject was more than well handled and could not have been represented in better fashion. Features which I like are many—the central position of the face, giving full play to the lips, the centre of interest; the convincingly arranged pose; the overall tonal scheme as regards both highlights and low tones; the movement of the controlling lines from upper-left to the mid-right and so on to the exit in the bottom-left corner—in fact, the more I consider this line, the more important I consider it to be.

The first portfolio, *Character Studies*, suggests a wide range of opportunity for those with imagination, and indeed many cameras appear to have been put to work with good intent in the album in question. K.L.A.'s "Quiet Please", while unpretentious in its handling, carries out its title to the full; my chief comment would be the use of brighter lighting or perhaps a brighter print—the present scene hardly suggests illumination that is bright enough to read a newspaper in comfort. A minor point is the choice of newspaper page (or lack of it)—those four tennis racquets catch the eye only too readily.

J.S. has achieved a clean and clear-cut result in her "Pedro"—and she has also demonstrated what can be achieved without overdoing the preliminary preparations. All that she wanted was a beach hat, a length of striped curtain, and an over-sized kitchen knife, and not forgetting a character in keeping. She has achieved an amusing result and one with which she can be well pleased. With shadows reduced to a minimum by low frontal lighting, it was a wise move to have the only apparent shadow shape repeat the shape of the hat brim, thereby softening that area which otherwise would have been an empty space with a very obvious hat outline.

G.S.'s "Blue Notes" is a well-composed offering. The point to note here is the close trimming which somehow adds to, or conveys, that natural sway that accompanies the playing of the accordion. The keyboard—an important feature—is nicely presented, yet not obtrusively presented, while just sufficient of the hand has been included to carry through the general motive. Finally, we can all appreciate the lighting; it strikes just the right points, and by its nature suggests some dance or theatrical setting.

Perhaps I should not mention it, for it is the editor's fault rather than the artist's—I feel that I should have appreciated D.M.'s "Sad Clown" as much as it deserves had I not already made the acquaintance of the same photographer and the same character on the front cover. Those lines on the face are rather obvious—but then that is a habit of clowns, especially those of the continental variety. And could a clown be really sad to the strains of the instrument he chose. Anyway the whole thing has been well carried out and the tonal scheme is admirable.

I like F.G.'s "Concentration"—which is quite understandable because I have a definite leaning (no pun intended) towards the man on the job. Some men at work look as though they were born to those occupations, and here we have a case in point. The uni-direction lighting suggests that it comes from a window; it falls in such a way as effectively to emphasise the concentration on the man's features, at the same time to draw attention to its cause. My only

By KARRADJI

criticism relates to the distant window (or something) in the top-right corner; it appears to have been darkened but could have been darkened in tone even more. When a print is being planned special care should be taken to eliminate such little eye-catchers, as later on they may be considered an irritation.

G.S. gives us another excellent study with his "Gus". It has the merit of being factual. It also tells us that it comes from a photographer who knows how to trim his prints. My only regret relates to the somewhat uncomfortable placing of the model's right hand; personally, I would have preferred to see it placed flatly on top of the other, thereby completing the graceful curving movement from corner to corner. A point to notice is the way in which the very definite curve of the hat brim is repeated in the shadow on the forehead; the shadow moreover travels down and around the chin thereby giving stability to the whole and especially to the type of man presented.

I really feel that it is something of a feat to write comments about portraits when my main line of thought always tends towards the compositional angle. There is not that much scope for novel composition in a portrait; usually it ends up merely as a matter of trimming. This remark particularly applies when the sitter is looking directly at the camera—just as we have in P.A.'s "Son of Allah". The trimming here is good—but why the hand in that position? Its mass and line are awkward; moreover, by its placing suggests that it belongs not to the sitter but to someone else (the grip of someone else) outside of the picture area. Apart from that, the type is well chosen and the accessories kept at an agreeable minimum. The lighting also has been well controlled.

Of all the reproductions in this portfolio I think my choice would fall upon G.S.'s "The Bowl of Rice"; to me, as a character study, this one cannot be faulted. The trimming is such as to allow the onlooker's attention to be shared by both the bowl of rice and the features of the model—as was of course intended by the photographer. The light catching the hat brim, creates a darker area to the left which is connected by the line of hair and neck shadows with the dark jacket. The feeling of arrested motion is well conveyed, while special note should be made of the graceful placing of both hands, and, I was almost forgetting, the photogenic nature of the model.

G.S.'s second print, "Girl of the East", is also one of unusual interest by virtue of its very even tonal scheme. In this case the idea is helpful. The tone of the background is so near to that of the face that a delightful blending with the highlight drapery becomes a reality; the latter falls most gracefully and disappears over the model's left shoulder in an altogether charming manner. I am undecided as to the reality of the sitter; the hair appears to say "no" but on the other hand the finished result is so artistic as to carry complete conviction.

C.R.K.'s "Profile" owes at least fifty per cent of its success to the fact that in the semi-silhouette treatment the flesh tones have been rendered in a depth

that is so little removed from that of the hair. The amount of space allowed between profile and print edge is nicely sufficient to justify the comparative heaviness of the head shape; the success of the latter depended largely upon the strong upward curve of the hair treatment. The whole generally represents excellent balance.

We now move along to the second presentation covering *Men at Work and Scenes from Everyday Life* which feature gives us a well assorted group of prints introduced by R.R.'s "Loose Sheaf"—a well chosen print to begin with. First of all, notice the definite trimming at the foot which has cut away such unnecessary inclusions as wheels, legs and sun-tipped grasses. Next observe the well-caught movement as the sheaf leaves one fork to be caught by the other—and how that feeling is supported by the similar curve running through the masses generally.

I should imagine that A.G.R.'s "Deep Problem" could very well carry out its title for these men engaged on this type of work must have to face many a 'deep problem' as well as see and know so much that we can only imagine. The photograph is apparently a candid shot and, as such, was well-timed; it was photographed from an angle that could hardly have been bettered—that instant when the two men appear to be at the point of final check-up before going below.

The success of many prints lies in the exact instant of the taking. This dictum particularly applies to B.P.G.'s "Fisherman, Queenscliff". Here we see the fisherman about to cover his catch with preservative ice; in doing so, he has assumed a curving stance that contrasts strongly with the severe parallels of the planking, the boxes, and even the fish themselves. Had he been more erect the compactness of the picture would have been lost; had he stooped to a greater degree his head might no longer have cut the edge of the wharf.

F.P.H.'s "Light Repairs" might have shown something of an improvement had it been photographed from a shade more underneath; this I feel would have been productive of a greater massing of the darks and consequently of a more dramatic execution. As originally presented the study was somewhat aslant—an idea which is helpful on many occasions, but hardly so when we are faced with so obviously vertical a mass as this great lamp. The distribution of the darks is an interesting element in this print, and the depth of tone in the sky is also good in that it permits of full play to the highlights.

T.M.'s "Linesmen at Work" is another print which calls for an upright arrangement. Apart from its dramatic interest it might be considered something of a commentary on 'the Australian way of Life'; the shorts and singlets, the battered hats, and no doubt, army boots, all tend towards the picturesque. Good luck was on the side of the photographer when he found the superseded post in just the right place beneath the cross pieces of the new one. The large dimensions of the latter were also a helpful point. The trimming which permitted good treatments for both of the top corners is good and shows evidence of careful thought.

I must admit from the start that B.J.'s "Have I Got Everything" has been editorially trimmed—and, I hasten to add, many a good print is made substantially better by this treatment. At the same time I must express the hope that competitors take time off to compare their original presentations with the reproductions—and so reap the benefit. In this print we have a case in point; as originally submitted the figure was full length and involved much extraneous material that in no wise contributed to the photographer's chosen motive. By careful trimming we end up with an excellent arrangement wherein the

open space of the shop window is in full sight and providing the reason for the check-up. The lighting is pleasant and harmonious but I do recommend that those two ring-like things along the upper-left margin be suitably eliminated—they are definitely in the eye-catching class.

Similar remarks apply to T.M.'s "Concentration" in which there was far too much space surrounding the principal centre of interest—even to the inclusion of the name of the firm and the fascia board above. By trimming, concentration is obtained especially on the child's action; the half-cut-off man along the left margin might be noted—a drastic step that was taken to prevent his too-obvious progression out of the picture.

In R.L.N.'s "The Wood Turner" we have a window-lit effect very similar to that previously discussed (page 666). This treatment is often productive of intriguing results, the effect of strong lighting meeting dark shadows; in consequence, we have such definite shapes as the hat and the profile. Much of the good definition and movement of the flying sawdust have, unfortunately, been lost in the reproduction. All in all, it is an interesting print.

D.L.B.'s "Coating a Process Plate" is an excellently arranged production. The important points in its structure are, that upward thrust of the line of the forearm leaving the bottom-right corner, its shadow, and the tilted bottle. It seems to have been a flash exposure; just sufficient exposure has been given to establish the fact that it is a sheet of glass that the operative is handling, whereas a stronger degree of lighting would have probably picked up its edges and made it much too definite. In fact, all the tonal values are well conveyed.

A.K.D.'s "All that Glitters" is one that is hard to pass by. Again, it has been subject to editorial trimming, for in the original far too much was allowed to surround the centre of interest. The all-over depth of focus was important here and for an exposure of ten seconds the feeling of arrested movement has been well retained—in fact the whole thing suggests instantaneous action. Incidentally, the window with fancy drape behind the girl's hand might well have been blacked out—that odd shape is somewhat distracting.

There is not a great deal to be said regarding G.S.'s third picture "Forgotten Man", though I should hesitate to call him that, for his is a well-known character and one hard to forget. It is a well-trimmed print with just sufficient shadow behind the subject to throw the highlight portion into relief, the whole offset by the comparatively unbroken area along the left. It was unfortunate that the sunlight struck the ground so strongly towards the basis—it emphasises only too strongly the clear-cut lines of the tricycle.

R.J.'s "Place in the Sun" is an intriguing print obtained at a well-known Sydney tram terminal. In treatment it has been stripped of all glamour (not that the area has much) and well presented in low tone. Success was largely due to the upward feeling from the bottom-right corner along which the highlights are so fortunately distributed. R. J.'s other submission "Ten Minutes Off" is a print that depended on two elements for its success—the isolated situation of the porter bereft of all movement both as regards himself and his brightly-lit background, and finally, the manner in which the sitter has been allowed to be thrown up with all the solidity of a silhouetted mass. Above all, that little bit of straight edge—the foot of the post—was present and exactly where it was needed.

To me it was most interesting and satisfying to handle an issue in which practically every illustration featured a human being in some capacity or another.

Review of Contest Entries

NUMBER OF ENTRIES	167
(A/S 16, B/S 42, A/O 26, B/O 83)	
NUMBER OF COMPETITORS	66
NUMBER OF NEW COMPETITORS ..	12
NUMBER OF PRIZE AWARDS	26

NOTES

The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

The Contest Rules last appeared on Page 440 of the July, 1953, issue.

The list of Set Subjects last appeared on Page 572 of the September, 1953, issue.

* * *

H.W.A., Launceston.—Congratulations on very fair technique displayed in current entries. The stage shot is a good result under the conditions while "Vista" is rather distant—would be improved by the inclusion of some accent which would hold our attention.

A.K.A., Townsville.—Both cloud studies are appealing despite somewhat slight subject matter. "The Smoke Drifts By" is the better but we should have preferred to see you concentrate on the centre third as this is the most novel portion. "Changing Sky" is quaint; a slight trim from the left would improve. Please to receive your letter.

D.L.B., Harbord.—Current entries showed considerably improved presentation and technique generally. We were impressed by "Quay-Side"—a very fine atmospheric impression with a pleasant absence of fussy detail. The cloud study was hardly distinctive enough in black-and-white, while the foreground was not very helpful.

J.E.B., Buranda.—"Rain at Sea" was considered the best of yours—might stand a somewhat stronger print for dramatization. "Grazing" is pleasant scene but its appeal would be mainly that of colour. The other two are too distant as regards the principal subject matter.

B.B., Oakleigh.—"Christmas Day" seems to be the best—would make an excellent card. "At Dawn" is satisfactory as far as it goes—the type of picture that needs stronger foreground interest or cloud formation. Cannot quite see the point of "One-Man-Show" which seems to be in the nature of a copy of a drawing—or is some novel technique involved?

N.B., Goulburn.—Congratulations on "Gargoyle"—a strange formation well recorded. An inch trim from the left would improve.

G.S.B., Toowoomba.—First rate technique is shown in all three entries. "Storm Seavards" is perhaps the best, although the interest tends to run out of the top. "And the rains came" had possibilities but the principal interest seems to be too distant. "By the Roadside" we imagine, would be definitely better without that element; would you not prefer the prints with trims of three inches from the right and one and a half from the foot.

L.H.C. Hamilton.—HC for your cloud study. The rays are rather distant; arrangement would be strengthened by substantial trims from the top and foot, these areas being too dominant.

R.B.C., Scone.—Nicely presented recording of that old favourite, decaying wheels. The problem is how to introduce any novelty of approach or feeling of composition.

R.S.C., Temora.—Full marks for "Veiled in Beauty" which is one of the most appealing waterfall pictures we have seen—the atmosphere is good and everything appears to fall in exactly the right places. The only criticism, if you could call it such, is the impossibility of doing full justice to the picture in a small reproduction.

A.C., Bathurst.—HC for "Through the Window" but this seems worthy of a larger print on lustre paper perhaps with some little attention to control. "Rural Setting" would come next subject to a trim of $1\frac{1}{2}$ from the foot. "Window" is mainly of novelty interest and "Pals" of family appeal. Study the portfolios with a view to developing your pictorial outlook.

E.R.C., East Keew.—Cloud study is nicely recorded but, in our opinion, hardly strong enough to stand without foreground interest.

E.G.C., McCrae.—The best of yours is perhaps "Feeding the Gulls"—unfortunate that the child was not showing visible interest in the birds. "Ebb Tide" is delightfully recorded in simple style but seems to run away too quickly to the diffused distance—is there more of the dark foreground which could be included with a view to giving a greater degree of stability. "Distant Horizon" did not offer you a great deal—rather too distant altogether.

E.B.C., Trundle.—An interesting group of which more could be made. "Still Life" would be better trimmed to the square for impact, plus a slight degree of sepia tone. "Shadows" next, subject to the following trims— $1\frac{1}{2}$ from the top, 1" from the left and $1\frac{1}{2}$ from the right. The pelican picture is very fair considering the difficulties—really a job for the telephoto lens from a "hide"; curiously enough pelicans up north do not appear to be so nervous, judging from the many prints we have seen depicting them at close quarters. "Evening Clouds" offered very little of distinction; also the print is somewhat flat. Glad to observe evidence of progress.

J.H.D., Ormond.—An excellent sunset picture—one worthy of an enlargement.

B.V.D., Hurlstone Park.—HC for "Poplar Panel" which is presented in a pleasing tonal range but rather too vertical in format for our taste; however, that is a matter of opinion and several varying trims might be tried, all equally interesting.

A.K.D., Lindfield.—HC for "Atomic"—very weird and exciting yet unconvincing through the lack of any particular tie-up between sky and foreground.

A.D., Bendigo.—We just could not resist the documentary appeal of "A quarter to six", though it would gain in impact by trims from either side. The engine shunting picture would come next; this suffers from too much on the right with no balancing element or accent to the left. Similar remarks apply to "Run-aways" which would be strengthened by a vertical format. Interest in "The Vale" is rather scattered—but the strange landscape in the background looks intriguing.

A.E., East Brighton.—"Afternoon Shadows" is a fair result from slight material. We believe that it would have been better to concentrate on the wall shadows, while the inclusion of some definite accent would be desirable.

F.L.E., Narramine.—"Thunderhead" is the better of your two but the print is somewhat flat and the cloud formation not very exciting. The landscape does not seem to have offered a great deal as the more interesting area is too distant.

G.E., Papatoetoe.—Congratulations on the four HC's. All entries are commendable. Of the open class entries, "Cornwall Park" is perhaps the best, subject to a trim of a couple of inches from the left; we should also have liked to see the gate slightly open. "The Steps" is fair—some accent is needed to hold our attention. Of the portraits we prefer "One Year Old" on account of its animation; however, both are in 'studio' style. Both of the cloud studies are good; "Cross Roads" is probably the better but this would be considerably improved by a trim of 1½" from the foot.

A.L.G., Geelong.—Award to "Tender Interlude" on grounds of animation and novelty—would have been improved by slight change of viewpoint and an untextured background; 'blobby' backgrounds are always an unhappy choice.

B.J.H., Rockdale.—"Sunlit" is the better of your two though this suffers from a considerable degree of diffusion which may or may not be intentional—perhaps due to dust or condensation on lens surfaces. "The Homestead" offered you very little—at any rate under those stark lighting conditions; Australian landscape is not an easy subject but one's outlook could be developed by studying the work reproduced in previous portfolios.

B.J., Wollongong.—HC for "Tableau"—quaint but mainly of family appeal.

R.M.K., Townsville.—The cloud picture is easily the best of yours—a most unusual arrangement with fine diagonal movement. "Temple" is mainly of souvenir interest; pictorially what was needed was for the dome to break the falling line of the distant hillside. Print somewhat on the flat side.

G.L., Shepparton.—Welcome to the contest. Your technique is good and outlook very promising. The street scene by night is a first-rate result with a Brownie "C". The bush track scene might be worth trying again using a quick bulb exposure with the camera placed on a firm support. "White Cliffs" is interesting as a textural study.

M.E.L., Mosman.—Hardly a cloud study, the trees being the principal objects in the arrangement. Would suggest that you try another print, one not quite so heavy and with a trim of about a couple of inches from the left and on lustre rather than glossy paper.

D.G.L., Roseville.—Congratulations on progress in technique and outlook generally. "Summer" attracted through its superior technique and textural interest generally. The wave picture is above the average but consideration might be given to taking a trim of about two inches from the left to avoid the exit on that side. "Spirit of the Woods" is a trifle startling—tree on the left might be reduced in tone or trimmed away a little.

F.L., Toorak.—An interesting and meritorious group. "Sunlit Waters" is the best in our opinion and more might have been made of this by concentrating on the centre portion—that is, by taking trims from either side and making a much larger print of the area remaining. "Shadow Pattern" is good but suffers from overmuch white foreground; we therefore recommend trims from foot and left (for square format). Of the cloud pictures we prefer "Storm Impending", subject to a slight trim from the foot; the other is rather lacking in character.

K.M., Launceston.—"Clouds over Ben Lomond" more of a landscape—was transferred to the open class where HC was gained. A good picture which would be improved by a brighter print.

G.H.M., Mildura.—A very fair result but unfortunately this is a type of subject often seen and it has to be a very distinctive treatment to arrest the eye of the judge.

E.L.M., Fairy Meadow.—Work nicely presented but subject matter tends to be lacking in that distinction and unusual formation that is necessary for a prizewinning or salon acceptance cloud study? Of the trio we prefer "Storm Warning" but here the foreground was not very exciting for such a theme.

M.J.M., Mildura.—"George" is first-rate along conventional lines—hardly pictorial. The cloud treatment is generally pleasant in a minor way, neither foreground nor cloud formation being particularly attractive.

G.A.M., Pearsondale.—Washing day subject had interesting possibilities but the time of exposure was left rather late in the day with the result that little sunshine was available. Try it again—with less strongly patterned washing.

W.P.M., Hurstville.—Welcome to the contest and congratulations on the HC. Try for a brighter print with the figure a trifle smaller—rather dominant by way of accent.

M.J.M., Swansea.—"Evening Light" is a very fine effort with the frame nicely filled and presented in a print with plenty of punch. The church detail photograph is only fair—the type of subject that needs some special effect of light and shade or human interest if the onlooker's attention is to be held.

A.P.M., Somerset Park.—Welcome to the contest and congratulations on HC for "Admiration" at initial appearance; the latter is in recognition of bold treatment even if some distortion is involved. The complete absence of sky tone hardly suggests effective use of the K2 filter. "River Red Gums" is nicely arranged but the flat lighting conditions did not give you much chance of pictorial interpretation. "The Road Home" also needed some sky tone—treatment too hard. Thanks for the letter.

K.M., Springwood.—HC for "Her Cat" mainly for its 'modern' approach; actually the principal motive is somewhat difficult to detect. A slight change of position with respect to the sunlight would have put the animal 'in the spotlight'.

T.M., Edmonton.—We are impressed by "Cinderella" which strikes something of a new note in flower studies. "Close of Day" is pleasing in a rather minor key, the composition being well arranged.

N.O., Cardiff.—In the prize list again, mainly by virtue of your very superior print quality and courageous treatment of such an all-black tonal scheme.

N.J.P., Epping.—Welcome to the contest. Generally satisfactory result for a subject that seldom possesses much in the way of pictorial possibilities. We prefer "Looking Upwards" subject to trims from either side.

M.P., Rylstone.—HC for novelty and for one of the best prints (as regards image quality) which we have seen from you; pictorially it seems to be another matter. How would it go in colour?

A.R.P., Sandy Creek.—Attractive technique but subject did not offer a great deal apart from the atmospheric angle which is nicely rendered; as a composition it tends to be one-sided and formal with such a definite horizontal and so many verticals. You might try the effect of slight trims from left and foot and of strengthening the smoke from the distant chimneys in order to improve the balance.

R.R., Moonee Ponds.—"Cat on Cobbles" is the best of yours; the cat might be a little emphatic as a motive by brightening the lighter portions of the animal on the shadow side. It would also stand a slight trim from the foot. "Wheels" HC on general grounds—not very strong as a composition and the element of sparkling water tends to be a trifle incongruous. Interest in the other cat subject is too scattered—try and keep your 'lights together, darks together'.

A.C.R., Canberra.—Award to "Artesian Bore" on the grounds of superior technique, "modern" outlook and interesting clash of patterns. But others might not agree.

A.G.R., Battery Point.—Of your four "Equinoctial Stress" had the greatest possibilities but it is much too diffused—may be that was also due to the 'stress' in question. Worth trying again under varying conditions. Allow less space to foot and left and more to right and top. "Consolation" is rather contrasty—or perhaps that element is its chief attraction; it has the merit of 'story-telling'. The cloud studies are fair but somewhat lacking in distinction; "Thermal Rise" is the better but the foreground of chimneys was not very helpful.

F.J.R., Healesville.—"Japanese" is nicely arranged in simple style but the print is rather flat; restrained local reduction might be the answer. "Hallowed Stones" suffers from under-exposure, mainly by reason of the unnecessary orange filter; moreover, the introduction of a human accent was desirable to hold interest.

J.R., Hazelwood.—"Branch" makes the strongest appeal, though "Avenue" suitably trimmed and enlarged might look well. "Autumn" is rather scattered but "Scene in the Morning" possesses something of a weird interest—would be improved by a trim of $\frac{1}{4}$ " from the left.

R.W.J.R., Scone.—Welcome to the contest and congratulations on HC at first appearance. This recognition was mainly due to the excellent technique; apart from that, 'dead tree' subjects tend to the over-popular side. For your album take an inch trim from the top in order to keep the interest down in the lower portion of the picture. Suggest that it be re-submitted some time for "Tree Study".

D.M.S., Scone.—Award mainly in recognition of your interesting presentation (plus your hurried trip to the A.C.T.). Apart from that the negative appears to have been too under-exposed to afford much material for a control process. Thanks for your personal letter.

G.S., North Sydney.—"Thunder" possesses some atmospheric appeal but apart from that it seems somewhat general in style. Try and develop a stronger outlook.

H.S., Mudgee.—HC for "Evening Storm" which exhibits attractive print quality and an interesting cloud formation. The weakness is the miscellaneous shed, etc., foreground which hardly seems worthy.

T.K.S., Warrnambool.—Welcome to the contest and congratulations on HC at first appearance; your technique and outlook are very promising. "Tower Hill" is perhaps the best although that light cloud in the top-left corner is very dominating and a trim from the top might be considered. The tree study would come next but somewhat under-exposed in the shadows. The fishing boat print embodies a very pleasant light but not much thought was given to viewpoint—those piles are much too dominating. "Victoria Valley" is pleasant enough but the massive tree tends to dominate the landscape element—better to concentrate on either the one or the other.

M.S., Gardenvale.—We liked "Lakeside Spring" very much but unfortunately it encountered very strong competition and just got squeezed out—could be re-submitted for "Pattern and Texture" sometime. "Dancing Cloud" rather lacked distinction, "Further Showers" is better but the foreground spoils it—why not just photograph the cloud and print it into a more harmonious foreground. Thanks for letter and thoughtful idea.

K.J.T., Scone.—Current entries on the contrasty side and do not maintain your previous excellent standard of print quality. "Bon Voyage" seems to be the best but lacks any particular composition; the figures were not very helpful, nor were the dull lighting conditions. "Rich Sky" would come next but of course without the little bit of vegetation in the foreground. "Restless Shore" gained H.C. on general grounds—unfortunately one of the over-popular themes. In "Exaltation" the cross element is not dominant enough—should have been taken at dusk when the lighting had been switched on.

H.R.T., Trevallyn.—Welcome to the contest. Your November prints unfortunately arrived too late. These show very fair technique but as subjects are mainly of personal and holiday interest—of these "Morning Rise" seems to be the most interesting. The daffodils must have looked magnificent in their original colours, while "Bend of the Road" would have been better taken from above the road rather than right in the middle of it. The December batch is also somewhat miscellaneous. "Glen Farm" is the most promising; you might try a larger print (without the fence and tree) on lustre paper. "Summer Time" might come next but the print is very flat. Lighting conditions were unsuitable for the Henry Lawson statue picture and "Apple Gum" called for colour; apart from that it is not exactly a good print. We suggest that you plan to send one print per month—and that the very best of which you are capable.

V.A.W., West Kempsey.—Glad to hear from you again after the lapse of thirteen years. Your little bridge picture shows first class technique throughout but it does not appear to move very far from the record or souvenir. Bridges in any case are somewhat formal structures and most difficult to approach pictorially. Thanks for the letter—study the portfolios with a view to developing your individual personal outlook.

K.H.W., Strathfield.—Certainly a most varied collection—but we should hesitate to state that the maximum has been obtained from each subject. The set subject entries are hardly applicable since the cloud formations are by no means the most prominent elements. "Gathering Storm" is the better and on being transferred to the open class gained HC—this mainly on grounds of attractive print quality; beyond that neither cloud formation nor foreground is particularly distinctive. "Roof Top" is mainly in colour vein—little else of interest. Of the remainder the industrial subject is the best though mainly of engineering appeal. "Level Crossing" had possibilities had some children been introduced to provide the story-telling angle; certainly it is a nice print. "Contrast" told a story, but some drastic trimming is needed to emphasise your motive. Compare "The Rigger" with similar subjects last month (pages 680-1)—there is hardly enough appeal in a single somewhat static figure.

A.R.W., Mildura.—Welcome to the contest. Your subject matter did not offer you very much and in three out of the four print quality was not up to the mark. "Sentinels" is the best, though a trim of $\frac{1}{4}$ " from the left might be considered with a view to preventing the interest from running out so much to the right. The print has a good tonal range—you should always aim at obtaining this quality. "Bowed with Age" might come next; if you like it that much do a stronger print with a substantial trim from the right. The leaning tree subject is weak both as a print and as a composition and possesses little in the way of atmospheric or compositional appeal. The remaining print is of souvenir interest only. Study the portfolios with a view to developing your outlook. Concentrate on one first-rate entry per month.

[Continued on page 770]

Editorial Notes

PRIZE LIST FOR DECEMBER

CLASS A—SET SUBJECT

- First "A Storm Goes By", H. Cleveland.
 Second "Every Cloud —", B. Britt.
 (Equal) "Repose", N. Ozolins.
 Third "Currawong", F. L. Eltrington.
 Highly Commended: I. H. Caldwell; F. Lewis;
 M. Potter; A. C. Redpath.

CLASS B—SET SUBJECT

- Second "Cumulo Nimbus", W. S. Talbot.*
 (Equal) "Storm Light", R. M. Kefford.
 Third "Thunder Brew", E. R. Cornish.
 (Equal) "Sunset Storm", K. D. Woolmer.*
 "The Dance of the Clouds", G. S. Burstow.
 "Towering Cumulus", H. P. Carman.
 Highly Commended: W. Scruse; A. K. Andersen;
 D. L. Beet; G. S. Burstow; A. K. Dietrich; T.
 Murray; W. P. McKenzie*; R. M. Kefford.

CLASS A—OPEN

- First "The Sculler", M. Sheppard.
 Second "Cat on Cobble", R. Ritter.
 (Equal) "Artesian Bore", A. C. Redpath.
 Third "Yvonne", N. Ozolins.
 (Equal) "A Quarter to Six", A. Doney.
 "Tender Interlude", A. L. Gooch.
 "Christmas Day", B. Britt.
 Highly Commended: B. Britt; E. G. Cubbins; B.
 Davies; A. Doney; B. Jessop; F. Lewis; K. Malcolm;
 M. Potter; R. Ritter (2); G. Scheding; M. Sheppard.

CLASS B—OPEN

- First "Veiled in Beauty", R. S. Cooper.
 Second "Quay Side", D. L. Beet.
 (Equal) "Evening Light", M. J. McNaughton.
 Third "Summer", D. G. Lemon.
 (Equal) "Japanesque", F. J. Roberts.
 "Pup Appeal", R. G. Withers.
 "Cinderella", T. Murray.
 "Landscape—Canberra", D. M. Saunders.
 Highly Commended: A. K. Andersen; Jess Bennett
 (3); R. B. Cathcart*; A. Cornfine*; G. Evans (3);
 D. G. Lemon (2); A. P. Miller*; K. Musgrave;
 A. G. Reynolds; R. W. J. Russell*; T. K. Shepherd*;
 K. J. Tester (2); H. R. Thomson*; K. H. Westgate;
 R. G. Withers (3); N. Youngman.

*Indicates a new competitor.

THE SHELL COMPANY "CHILD UNDER FIVE"

COLOUR TRANSPARENCY CONTEST

The contest is for an "appealing" study suitable for use on a trade calendar. First prize is £75 together with five consolation prizes of £5 each. There are no restrictions as to the size of the transparency but in the case of 24 by 36mm. format perfect sharpness is essential and likewise the subject should satisfactorily fill the whole of the frame to avoid an unduly high degree of enlargement. All entries will be returned to the competitors. Entry forms are obtainable from the offices of The Shell Co. in state capitals. Entries close 31st Jan. and the results will be published on March 1st, 1954.

CAPTIONS AND TECHNICAL DATA

Third A.P.-R. Kodachrome Contest—Pages 730-737:

Umbrella Lass, J. P. Carney.—First (Equal), Pictorial Section. Exp. 1/50, f/8. "This picture of a little girl neighbour was taken on a bright day with a range-finder-type camera. There was very good, flat lighting and the background was covered by use of the tartan umbrella."

Production, K. H. Westgate.—First (Equal), Record and Scientific Section. Exp. 1/25, f/8, Retina II, One PF 60E/97 at camera. "At my place of employment my attention was drawn to this particular lathe because of the contrast between the colour of the machine and the coat of its operator."

A frog he would a-wooing go, Revd. A. H. Ellison.—First (Equal), Record and Scientific Section. Exp. 1/50, f/8, Retina Ia, auxiliary lens III. "The frogs are *Hyla Caerulea*, of Queensland and Northern Territory, where they frequent drain pipes, bath rooms, fern houses and other cool places. They make the Wet Season a time of froggy melody with their croaking."

Dune Symphony, A. J. Anderson.—Second (Equal), Pictorial Section. Exp. 1/25, f/5.6, Retina. "A combination of colour with very soft low evening light made possible this scene, the result of repeated attempts to capture the mood of the subject, which is situated in a section of the sand dunes at Port Kembla."

WELCOME TO TWELVE NEW COMPETITORS

Our usual hearty welcome is extended to the following twelve newcomers to the contest: A.C. (Bathurst), R.B.C. (Scone), G.L. (Shepparton), A.P.M. (Somerset Park), W.P.M. (Hurstville), N.J.P. (Epping), R.W.J.R. (Scone), T.K.S. (Warrnambool), H.R.T. (Launceston), W.S.T. (Kalgoorlie), A.R.W. (Mildura), K.D.W. (Roseville). A very satisfactory showing was made by the group with a Second (Equal) and Third (Equal) and some H.C.'s.

Coming of Age, J. N. Thomson.—Second (Equal), Record and Scientific Section. Exp. 1/5, f/4, Contax S. "The Dragonfly nymph is *Anisoptera* of the family *Odonata*. The specimen was quietened by placing in the refrigerator for a short period and the exposure was made indoors by mid-afternoon sunlight through a window, counter-lighted in front by sky light through another window."

Golden Grove, J. P. Carney.—Second (Equal), Pictorial Section. Exp. 1/50, f/8, rangefinder-type camera. "At the urgent suggestion of a friend I visited this scene and found the colour was glorious. I selected this as the best of a series taken at the time. The same place this year was not nearly as colourful."

Water Lilies, A. C. Redpath.—Second (Equal), Pictorial Section. Exp. 1/50, f/7. "Nature was kind to the photographer. These lilies have apparently just grown into a pleasing arrangement. They were located in an ornamental pool in the grounds of the University of Western Australia, Nedlands, Perth. Portion of the University building is reflected in the pool forming a soft second pattern. I gave the subject my standard exposure—Kodachrome did the rest."

All in the Swim, Joy Sheppard.—First (Equal), Pictorial Section. Exp. 1/50, f/8, Retina Ia. "The picture was taken when my three children were at the beach at Frankston. I tried to arrange the pose with as much balance as possible and was very pleased with the detail and colour rendering when I eventually saw it."

The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

MELBOURNE CAMERA CLUB

The One-Man-Show and Talk for October was given by the Club Vice-President, Mr. Harry Cleveland. Some of the many fine prints he displayed were recognised as having been on A.P.-R. covers. His talk was informative and interesting, and he proved that fine pictorial material can be found close to the city and in the city itself. The results of the Open Monthly Competition were: A Grade: 1, N. Crouch; 2, B. Patten; 3, L. Hawke. B Grade: 1, F. Kos; 2, L. Kerkof; 3, J. Brownlie.

Outing Competition: 1, L. Mullumby.

Colour: 1, R. Langley; 2, B. Patten; 3, R. Harris.

The main feature for October was the Annual General Meeting. The Secretary's report covered the many fields of work in which the club is active. The election of Officers for 1954 resulted: *President*, W. Broadhead; *Vice-Presidents*, H. Cleveland and L. Hawke; *Hon. Sec.*, A. Andrews; *Assistant Secretary*, J. Hobson; *Council*, J. Brownlie, L. Mullumby, N. Crouch, E. Rotherham, J. Bartholomew and R. Harris; *Honorary Treasurer*, A. Sheppard; *Honorary Auditor*, J. Pollard.

In the council, Messrs. N. Crouch and E. Rotherham did not stand for election as they were appointed for a two-year term in 1952. Messrs. J. Bartholomew and Harris were co-opted by the council for 1954.

The One-Man-Show and Talk for November was given by Mr. G. S. Harrison, a well known A.P.-R. exhibitor. He entitled his talk *From Coronet to Graftex* and included in the display of his work pictures taken by both these cameras. He also showed several Bromoil prints and spoke briefly on some methods of the after-treatment he used. This show was much appreciated by all present.

The A Grade Aggregate for 1953 was won by E. Rotherham; J. Brownlie won the B Grade Aggregate.

A welcome awaits all Melbourne photographers who care to visit us any Thursday evening at 2nd Floor, 123 Little Collins Street. E.R.R.

VICTORIAN ASSOCIATION OF PHOTOGRAPHIC SOCIETIES

The Nature Photographic Competition which this Association has just concluded in conjunction with the Field Naturalists' Club of Victoria was a complete success. The prints were on display at the Field Naturalists' Annual Exhibition held at the Prahran Town Hall from Oct. 19 to 22, and they created a lot of interest. It is a foregone conclusion that the competition will be an annual affair and it has even been suggested that we give consideration to running a Nature Salon. The results were: 1, (£5/5/- donated by Field Naturalists' Club of Victoria), Mr. W. R. J. Dingle of the Weather Bureau, *Skua Gull and Chick*;

2, (£3/3/- donated by Camera Supply Co. Melbourne), Mr. W. V. Potts of Langhorn's Creek, South Australia, *Shindy in the Shallows*; 3, (£1/1/- donated by Victorian Association of Photographic Societies), Mr. F. Lewis of Denham Place, Toorak, Melbourne, *Bull Seals Fighting*. It is hoped that some of these photographs will be reproduced in an early issue of the A.P.-R.

The Judges, who were considerably impressed with the high standard of the work, were: Mr. Crosby Morrison, Bachelor of Science, Editor of *Wild Life & Outdoors*; Mr. E. R. Rotherham, nature photographer and overseas exhibitor and Mr. Edwin G. Adamson, A.R.P.S., photographer.

Eighty-three entries were received, three of which, in addition to the prize winners, were highly commended by the judges, and 52 will receive the Association's Print Sticker as an award of merit.

N.B.C.

BRISBANE CAMERA CLUB

On Oct. 19, three of our members brought along their own colour slides, and the various transparencies shown to some 30 odd members proved most interesting. Mr. J. E. Vautier projected a number of Kodachromes taken on his recent return visit to New Zealand and described each view with the help of a very well prepared script. At the members' request, he then ran all the slides through again and answered numerous questions about the various shots of the New Zealand countryside.

Mr. Ralph De Vries also showed his slides, some being of his native Holland and others taken since his arrival in Australia. Even though some transparencies were of a more personal nature, showing scenes from his family life, they proved most interesting to all. Mr. De Vries showed a number of black-and-white slides made by himself, and explained in easy-to-follow steps the procedure adopted in processing them.

Finally, Mr. G. Fowler showed his Kodachromes taken while holidaying in Victoria, and also various shots in and around Brisbane. The members present, through their various questions, showed their keen interest throughout the evening.

We had, as guests, the President and Secretary of the Ipswich Camera Club, Messrs. Alan L. Griffiths and L. A. Johnston, together with club member R. Bietram. Their visit was followed by a visit of 17 members of the Ipswich Club on Nov. 2. On that night our guests were invited to see our judges, Mr. Ralph Gregory, A.R.P.S., and Mr. Garth Grant-Thomson, A.R.P.S., judge the prints entered in our November contest *Flowers* while the Brisbane Club members carried out their regular meeting. The awards for the month were:

Set Competition. A Grade: 1, T. Scurse; 2, D. McDermant; 3, W. Pryor. B Grade: 1, A. L. Smith (Print of the Month); 2, L. Hall; 3, S. Smith.

Open Competition. A Grade: 1, T. Scurse; 2, D. McDermant; 3, W. Pryor. B Grade: 1, S. Smith; 2, A. Sealy; 3, Mrs. J. Bennett.

For the third time in succession a 'B' Grader again took the honours with the Print of the Month.

Next year two of our most consistent A Grade prize-winners, T. Scurse and D. McDermant, will be deputy judges and as a result will retire from regular monthly contests. We hope to gain in many ways by their sound knowledge of making exhibition prints, and it will be a considerable help to our present judges who may, on occasions, find it difficult to attend a meeting.

We now have only one more meeting before our annual 'Breaking up Night' when the Inter-Club Colour Contest will be shown. W.R.

ADELAIDE CAMERA CLUB

One of the most enjoyable and important of our Club's activities is the annual three-day holiday week-end, which this year took place at Victor Harbour.

About thirty members made the trip, our headquarters being 'Clifton Guest House'. Highlights of this year's function were: a miniature 'Redex Trial' undertaken by some members on a trip to the Hindmarsh Valley; an excellent showing of a 16mm. Kodachrome film taken by a member, Mr. L. Gadd, on a recent trip to New Zealand; a chop picnic held near Encounter Bay. Throughout the entire three days we experienced excellent weather, and our thanks must go to our outing organisers, Messrs. L. Rhodes, J. Osborn and H. Stratman for an excellent programme.

On Oct. 19, we heard a lecture given by Mr. F. White, A.R.P.S., on the subject of *Composition*, and, as we have come to expect from Mr. White, his advice, amply illustrated by slides and prints, was exceptionally interesting and helpful.

Another big night for members was Oct. 26, when at 8 o'clock, the Annual Exhibition was declared open by Dr. Derek van Abbe, of the Adelaide University. This year, although we did not have as many prints from members as previously, the quality was excellent and we were honoured to have two excellent invitation panels from Messrs. John Hearder and Athol Shmith. His Excellency the Governor, Sir Robert George, inspected the exhibition, and conveyed to members through our President his congratulations on the display.

Our last print competition for 1953 took place on Nov. 2, and, after the monthly general business, members viewed and voted for their choice in the twenty-four prints exhibited. Critics for the night were Messrs. M. Hunter and W. Hobden, and the awards were: A Grade: E. Spargo, (2); B Grade: R. Lee, (3); G. Windle, (2); R. Cann, (2); D. Cronin, (1). This competition also decided the yearly aggregate, winners being in A Grade, E. Spargo and B Grade, R. Cann. E.W.S.

AUSTRALIAN PORTFOLIO PHOTOGRAPHIC SOCIETY

The Society is entering its sixth year of activity and everyone connected with the A.P.P.S. should be pleased with the progress shown, for membership continues to increase whilst the work of members is receiving recognition throughout Australia.

The current issue of *The Lens* contains notes by Ron Harris on his experiences in New Zealand, a pair of handy gadget items, short biographical notes about Mrs. M. "Bon" Strange, and many snippets of interesting gossip. D.H.F./V.C.

NORTHERN TASMANIAN CAMERA CLUB

The meeting on Sept. 8 was Gadget Night and a fair collection of gadgets and aids to photography was submitted. At this meeting the club's first Circulating Folio closed. Twenty entries were received.

On Sept. 22 we were again treated to a talk, entitled *Art and Civilisation*, by Mr. L. Oldham who captivated the members by his eloquence and subject matter. The remainder of the evening was occupied by *The Fifty-six Best* from the Third A.P.-R. Kodachrome Competition. At the conclusion, the President moved a vote of thanks to Messrs. Kodak Ltd. for making available these transparencies.

On Sept. 23 the President and members were amongst the official guests at the opening of the B. O. Holtermann Photographic Collection in the Art Gallery by the Mayor of Launceston, Mr. Pitt. We

were certainly amazed at this fine collection and we appreciated the hardships that must have been endured in its making. We were certainly fortunate to have seen it.

The meeting for Oct. 6 was held in the club rooms. The main business for the night was a talk by Mr. F. Beamish, A.A.C.I., on *Camera Optics*. The speaker exhibited results obtained with pin-hole photography and later explained with diagrams the many intricacies of our modern lenses. Then followed a series of experiments using the Nivoc Optical Demonstrator Apparatus and this concluded a very interesting and informative night.

At the meeting on Oct. 20, Mr. Goodrich of Kodak Ltd., Launceston projected many transparencies on *Filters and Composition* and a series of Kodachrome slides from the 14th Kodak International and the Adelaide 1952 Exhibition. The President, Mr. John Ikin, moved a motion thanking Mr. Goodrich who was requested to convey the Club's sincere thanks to the local manager, Mr. Thompson, and to *The A.P.-R.* which magazine had arranged the material.

At this meeting the President announced the successful completion of the Club's affiliation with the Victorian Association of Photographic Societies. It is expected a great deal of good will result from this move. J.W.I.

Y.M.C.A. CAMERA CIRCLE (HOBART)

The club is going along nicely. We have had some very interesting lectures by well known workers, particularly a talk on *Improving your Pictures* by Mr. A. B. Maddock. With the co-operation of Messrs. Kodak Ltd., we have screened the Harold Cazneaux slides and commentary and the Flexichrome Process film.

On Sept. 7, the club held its first Ladies' Night, when we screened *The A.P.-R. Fifty-Six Best* which were very well received. This night was a great success and included social entertainment arranged by Barbara Vince, the Club's Librarian. The construction of the darkroom is complete and this is now available to members. On Nov. 2 the Club is holding its first Colour Competition and on Dec. 14 the Annual Dinner. C.L.H.

NORTHERN SUBURBS (SYDNEY) C.C.

Although feeling very much indisposed, the President, Mr. Wilson, on the night of Oct. 7, gave a most informative and interesting lecture on Chemicals and Formulae. Heartfelt thanks for such a keen interest in the club, for we believe the effort sent him back to bed, and several visits from the local M.D. followed.

Mr. Glover, judge for the Portrait Competition held on Oct. 21, made the following awards: A Grade: 1, L. James; 2 (Equal), Mrs. Jackson, Mrs. Bagnall and T. Wilson; 3, J. Dudgeon. B Grade: 1, Miss Humphries; 2, (Equal) W. Kelly (2 prints), J. Marquette and G. Fenton; 3, A. Hamey. C Grade: 1, C. Potter; 2, Mrs. Layman; 3 (Equal), Mrs. Layman and A. McGillivray. Two new members were welcomed—C. Potter, J. Moriarty.

Approximately 25 members attended a field day held at Windsor on Oct. 25. The day being what may be termed a 'Photographer's Dream', gave those present many opportunities to 'Click the Shutter'. The Set Subjects were *River and River Banks* and *Old Buildings of Windsor*.

Our first public exhibition of prints was a great success in the form of a Photographic Exhibit at the St. Ives Show on Oct. 30-31. Keen interest was shown by everyone who viewed the prints and one onlooker was heard to remark "Isn't it marvellous how a person can make an attractive picture from such an ordinary subject?" Congratulations to the following

members who were successful in gaining awards from the judge, Mr. L. Goodman: 1, T. Harrison; 2, W. Kelly; 3, Mrs. Bagnall. Specials: Mrs. Jackson, Miss Humphries, L. James, F. Cowper, T. Wilson and A. Hamey. E.S.

SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

Members had the pleasure of viewing a collection of Kodachrome slides made available by the courtesy of Kodak Ltd. on Sept. 8. Commentaries on their composition and beautiful colours were made by Messrs. A. Maddock, C. A. Flaws, F. G. Robinson and R. Hope-Johnston.

A lecture on the history of Stereoscopic Photography was given by Mr. P. C. Tapping on Sept. 29 dealing with stereo cameras and viewers up to the present day.

The society held its final Quarterly Competitions for the year on Oct. 13 and the prints were judged by Messrs. A. B. Maddock, F. G. Robinson and D. G. Overell, who, at the conclusion of the judging, spoke on various aspects of their composition. Results were: *Architecture*.—Class A: A. Walters. Class B: R. D. O'May. *Open Section*.—Class A: 1, A. Walters; 2, O. Truchanas. Class B: 1, C. Bisder; 2, Mrs. F. Atwill.

Messrs. P. C. Tapping and M. W. Murray spoke at the meeting on Oct. 27 and arrangements were completed for the forthcoming Sesqui-centenary Exhibition. The members then held an outing for Night Photography and some good studies of buildings photographed in artificial light should result. F.G.R.

WEST AUSTRALIAN CAMERA CLUB, INC.

The monthly meeting was held at the Rural Bank's Social Room on Sept. 24. The subject was *Portraits* and quite a number of portraits were displayed, most of which were very pleasing. After Mr. W. Angove had given a criticism of all the prints, the judging took place and the points awarded were: 1, E. Roche; 2, E. Roche; 3, D. Jukes.

Mr. D. Jukes spoke on *Sharpness*, which he said was the beginning and end of pictures. He said, that although a lot of good work is done in diffusing prints, the real aim in taking pictures is to take 'sharp' pictures. He then went on to discuss the best way to achieve the desired result of sharpness and pointed out different reasons why pictures did not come up to standard in this respect. At the conclusion of the talk, the President, Mr. K. Ottaway, thanked Mr. Jukes for his interesting and instructive lecture.

The monthly meeting was held at the Rural Bank's Social Rooms on Oct. 22. The photographic subject was *Flower Study* and the prints displayed showed a very high standard of work. The results were: 1, L. Buzza; 2, A. Rosenwax; 3, N. Heilier. Mr. W. Schock volunteered to give an unbiased criticism of all the prints.

The President congratulated the members who recently won prizes for the prints they exhibited at the Royal Show and said that he hoped these members would continue to carry on the good work. We were very pleased to welcome more new members. Our membership has been increasing at every meeting during the last few months.

The subject for the Colour Session was *Architecture* and several members brought along colour transparencies which depicted fine examples of architecture both at home and abroad.

The photographic subject for November will be *Sport and Action*. A.M.P.

UPPER HUNTER PHOTOGRAPHIC ART GROUP

A Members' Exhibition was held in a Scone library recently, and, judging by the increase in reading matter exchanged, it proved quite a success. One very welcome visitor was the Kodak representative, Mr. R. Hillman, who expressed his opinion that the prints were of a high quality. New clubrooms have been obtained and our growth and success now seem assured. Results of the Open Competition on Sept. 9 were: 1, D. M. Saunders, *Les Miserables*; 2, D. M. Saunders, *Night Claims the City*; 3, C. King, *Auf Wiedersehen*. After the entries had been criticised by several members, Mr. R. Cathcart gave a very capable lecture on *Filters*.

On Sept. 23 we were without our enlarger and therefore our enlarging topic for the night had to be abandoned. An impromptu debate was organised instead, the subject being *Camera Clubs are Beneficial to the Art of Photography*. Mr. L. Jennison's print *Light and Masonry* was voted the best in the Murrumbidgee Outing Competition.

The *Point Score Progress* now stands: D. M. Saunders, 16; R. Cathcart, 5; L. Jennison, 5; R. J. Russell, 4; C. King, 2. K.J.T.

PRESTON PHOTOGRAPHIC CLUB

The club is justly proud of its achievement in obtaining second place in the print section of the Inter-Club Competition of the Victorian Association of Photographic Societies; we were beaten only by the Melbourne Camera Club. We did not fare so well in the colour transparencies section where we secured sixth place. Here, however, the points were very close, and our figures were not far behind the winner, again the Melbourne Camera Club.

Results of the Landscape Competition announced at the first Oct. meeting were: A Grade: 1, F. P. Hion; 2, A. L. Smith; 3, M. Spooner. B Grade: 1, Mrs. R. Raid; 2 and 3, J. N. Lee.

At the Annual General Meeting on Oct. 5, the following office bearers were elected for the sixth year of the club's activity: *President*, Mr. E. H. Baxter; *Vice-Presidents*, Messrs. F. P. Hion, F. McMahon and C. Gratton; *Secretary*, Mr. M. M. Baker; *Assistant Secretary*, Mr. J. N. Lee; *Treasurer*, Mr. A. L. Smith; *Committee*, Messdames Baxter and Raid and Mr. R. Winter.

A screening of members' colour transparencies took place on Oct. 19, and a good number of slides of varying subjects were projected, mostly of very high standard, particularly a series of studies of orchid blooms by Mr. McMahon. The main fault with the beginners was, as usual, attempting to cover subjects of far too high a scale of contrast, such as brightly sunlit areas among heavy trees.

On Nov. 2, the President, Mr. Baxter, spoke on *Warm Tone Development of Bromesko Paper*, showing a number of examples of prints produced under varying conditions, using four different developers. The speaker emphasised the need for working under closely controlled conditions to attain reproducible tones using this process. When this need is attended to, however, some very lovely print quality can be obtained. E.H.B.

BIRMINGHAM PHOTOGRAPHIC SOCIETY 58th Annual Exhibition

An advance entry blank has been received in respect of the above salon, for which entries close on 16th January, 1954. This salon caters for pictorial prints, monochrome lantern slides and colour transparencies also by the same processes in respect of most types of scientific photography. Contact E. H. Cochrane, 142 Swanshurst Lane, Moseley, Birmingham 14, England.

The 'Last Page'

THE READER'S DIGEST COLOUR FEATURE

This feature is presented by courtesy of *The Reader's Digest Association Pty. Ltd.* and represents a selection from the many full-colour covers that have graced the *Digest* over the last two years. The purpose was twofold—first to provide non-professional workers with some idea of the day-to-day standard now being achieved by some twenty or thirty professional colour photographers throughout Australia; and, secondly, to draw attention to the increasing use of colour in the majority of national weeklies and monthlies, as well as in an increasing number of important trade publications.

* * *

AYRSHIRE CATTLE PHOTOGRAPHIC COMPETITION

A Photographic Competition is being conducted by the New South Wales Branch of the Ayrshire Cattle Herd Book Society of Australasia with a view to asking *Her Majesty the Queen*, as a fellow breeder of Ayrshire Cattle, to accept an album of photographs depicting *The Ayrshire in Australia*. Full details are obtainable from the Secretary, Box 4317, Sydney.

* * *

The A.P.-R. Kodachrome Contest group *Fifty-six Best* is enjoying wide circulation amongst clubs everywhere. It is interesting to note that special acclaim is being given to certain slides of more or less 'monochrome' type.

* * *

"A.P.-R." THIRD KODACHROME CONTEST "The Fifty-six Best"

Projected showings for the first two months of 1954 include the following bookings:

January 22nd	..	Griffith
January 27th	..	Broken Hill
February 3rd	..	Leeton
February 10th	..	Temora
February 15th	..	Wollongong

Requests for bookings of later date are now being received.

* * *

OUR EARLY HISTORY ON MICRO-FILM

Nearly one million pages of unique early Australian records have been micro-filmed in London.

An official of the Commonwealth National Library said to-day that records of Australia between 1784 and 1860 were copied on 84,000 feet of 35mm. micro-film.

The cost was about 1d. a page.

Later, records for 1860-1900 will be filmed.

(*The "Sun-Herald,"* Sydney, Nov. 15, 1953.)

The 1954 Autumn Exhibitions

	Closing Date
Eleventh Victorian International.	Feb. 1.
Maitland/Muswellbrook.	Approx. Jan. 28.
(Which means two sets of your "best four" within the next three months, please.)	

The Retina cameras used on the summit of Mt. Everest contained Kodachrome film, from which black-and-white negatives were made for the large prints published in newspapers and magazines.

HOLTERMANN COLLECTION NEWS

Recent showings have included:

The Holtermann Festival, Hill End, N.S.W. (Hill End subjects only): A feature of this presentation was the publication of an attractive illustrated catalogue—incidentally, the first catalogue ever published relative to the collection. Included in the exhibition was a striking series of street reconstructions by Harry Hodge, these being based on the photographs as well as on other contemporary data. They took the form of cardboard cut-outs sketched in pen and ink and wash and were suitably annotated.

New Zealand: Several showings of a selected group of twenty-five Gulgong subjects, including an important exhibition (Wellington) sponsored by the *Friends of the Turnbull Library*.

Projected showings:

Aust. and N.Z. Association for the Advancement of Science: A complete presentation of one hundred and fifty prints to be made in the Canberra High School during the January meeting of the Association (Technical Drawing Room, 9 a.m. to 5 p.m., Jan. 13-20).

In Gulgong: For a charitable purpose, early in 1954.

Illustrated Lectures by Keast Burke:

Institute of Mining and Metallurgy: At the Annual Christmas Meeting (November, 1953).

Royal Australian Historical Society: At the first meeting of the New Year (March, 1954).

* * *

The new *Sunday Advertiser* (Adelaide) is carrying a weekly photographic feature, *Amateur Camera*. The column is edited by F. A. White, A.R.P.S.

* * *

Full marks to enterprising *F.M.C.A. Camera Circle* President Gelston Gow for incorporating, in the *Circle's* 1953/1954 syllabus, a dial exposure calculator (for Kodak Verichrome Film) of his own design and printing.

Review of Contest Entries

Continued from page 765

M.J.W., Elmhurst.—Outlook generally appears to be improving. "Bough of Spring" seems to be the more promising of the springtime studies—difficult to establish much in the way of a composition with single boughs without some other interest. "Image" is pleasing atmospherically but we should certainly 'flash in' some dark in the foreground, where those straggly grasses are. The remaining print is very flat and mainly of souvenir interest.

R.G.W., Hamilton.—"Autumn Glory" is the best of yours—it must have been an amazing sight in full colour; pictorially the figures are very prominent and could be toned down. The baby study would come next but there appears to be no reason for the inclusion of the left-hand half; the babe is delightfully animated. The padre also shows good animation in 'studio' style—but he is rather crowded on the margins of the print. "Pup Appeal" shows good textural rendering—its weakness is the bright diffused background. Of the post cards "First Lesson" seems to be the best—this is worthy of a larger print, trimming from either side.

N.T., Bondi.—"Autumn Clouds" misses out, that is in our opinion. The cloud formation is lacking in distinction and the lad at play tends to be incongruous in a purely atmospheric environment. For your album take drastic trims from left and top and let it go as a *genre* picture.

Six-20 BROWNIE

MODEL 'C'
CAMERA

Simplicity, plus the assurance of really tip-top pictures, is the success secret of this world-famous camera. Just load, aim, and shoot for large sparkling snapshots made in the simplest possible way.



- 1. Focus is fixed. No need to adjust for distance.**
- 2. Dependable shutter for instantaneous or brief-time exposures.**
- 3. Push-button shutter release reduces possibility of camera shake.**
- 4. Two extra-large viewfinders—so clear, brilliant, and easy to see.**
- 5. Sound metal construction throughout plus Kodak reliability.**
- 6. Top quality Kodak Meniscus lens for needle-sharp pictures.**
- 7. Built-in lens hood for better against-the-light pictures.**

Loads with Kodak V620 film for 8 pictures, $2\frac{1}{4}$ by $3\frac{1}{4}$ ins. Price: £2/1/9

Six-20 BROWNIE

MODEL 'E'
CAMERA

Recognised leader in the box camera field—combines folding camera versatility with Brownie simplicity. Kodak quality throughout.

1. Greater picture-making scope provided by built-in portrait lens for close-ups, and built-in yellow filter for better tonal values and striking cloud effects.
2. Dependable Kodak lens and shutter. Built-in lens hood.
3. Around-the-clock picture-making! Shutter is synchronised with flash contacts for Kodak Flashholder; has shutter release safety lock.
4. Built-in screw socket takes cable release for easier exposures.
5. Stylish etched metal front; modern push-button shutter release; large brilliant viewfinders; wear-resistant leatherette covering.

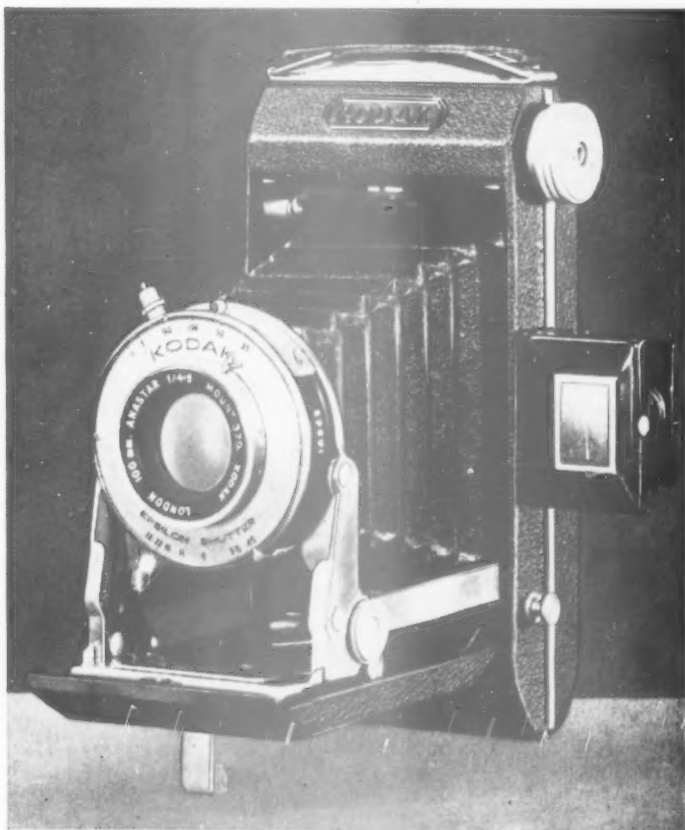


Loads with Kodak V620 film for 8 pictures, $2\frac{1}{4}$ by $3\frac{1}{4}$ ins. £2/9/6

Six-20 KODAK 'A' CAMERA (f/4.5)

Two versions of a precision model refined to the last detail—compact in size, yet stalwart in performance.

1. Choice of two distinctive cameras—respectively fitted with 4-speed and 8-speed versions of reliable Epsilon shutter (4-speed as illustrated; 8-speed has 1/10, 1/5, 1/2 and 1 second settings in addition).
2. Superb Kodak Anastar f/4.5 lens for wider picture-making scope.
3. A 24-hour-duty camera—has built-in flash contacts to accommodate Kodak Flashholder.
4. Quick-to-see and easy-to-use optical eye-level viewfinder.
5. Hinged back for speedy loading; has safety lock.
6. Modern in design, rich in finish, a pleasure to handle.
7. Sturdy metal body; de luxe satin chrome fittings; two tripod sockets; convenient body release.



4-SPEED

£14/11/3

8-SPEED

£16/16/-

Loads with Kodak V620 film for 8 pictures, $2\frac{1}{4}$ by $3\frac{1}{4}$ ins.

SALE OF USED APPARATUS AND LENSES

KODAK STORE, 45 Elizabeth Street, Hobart

CAMERAS

- 1038—Ensign Ranger I, 8 on 120, Ensar f/6.3 lens
3-speed Trikon shutter £12
- 1042—Ensign Auto-Range, 12 or 16 on 120, Ensar
f/3.5 lens, coupled rangefinder, always-ready
case £25
- 1034—Foca Model I, 24 x 36mm., Oplar f/3.5 coated
lens, always-ready case £35
- 10162—Flexaret III, f/3.5 lens, Prontor II shutter,
always-ready case £35
- 1038—Ensign Ranger 1, Ensar f/6.3 lens, Trikon
shutter. Good condition £8
- 1152—Ensign Ranger 2, Ensar f/6.3 lens, Trikon
shutter. Good condition £8/10/-
- 1143—Kodak Duaflex. With Flashholder £5/10/-
- 1178—Brownie Reflex. Condition as new £2/5/-
- 1194—2A Folding Brownie, case. Good condition.
Price £5/10/-

KODAK STORE, 379 George Street, Sydney

CAMERAS

- 2243—Kodak Reflex, 2½" x 2½", K.A. f/3.5 lens,
5-speed shutter, always-ready case. £33/10/-
- 2275—Ensign Commando, 2½" x 2½", Ensar f/3.5 lens,
8-speed Epsilon shutter, coupled rangefinder.
Price £33/10/0
- 2270—Ensign Auto-Range, 2½" x 2½", Ensar f/3.5 lens,
8-speed Epsilon shutter, coupled rangefinder.
Price £23
- 2345—Gallus Derlux, Gallix f/3.5 lens, focal plane
shutter, speeds 1/25 to 1/500, always-ready
case. Price £12
- 2366—Ensign Selfix 16/20, 1½" x 2½", Ross Xpres
f/3.5 coated lens, 8-speed Epsilon shutter.
Price £20
- 2379—Super Ikonta, 2½" x 3½", Triotar f/4.5 lens,
Kilo shutter, coupled rangefinder £16
- 2503—Foca Model X, 24 x 36mm., Oplar f/2.8 coated
lens, slow speeds, always-ready case. £70
- 2522—Agfa Isolette II, 2½" x 2½", Solinar f/4.5 lens,
Compur-Rapid shutter, always-ready case. £16
- 2539—Leica IIIC, 24 x 36mm., Summarit f/2 lens,
Leica synchronising unit for electronic flash,
always-ready case. £126

SUNDRIES

- 2389—Pullin Slide Projector, Model PF 3, 115V., 500W
lamp, strip attachment, vertical and horizontal
slide carriers, single frame masks, 4" Pulnar
f/2.8 coated lens, built-in resistance.
Price £73/10/-
- 2396—Kodak 2, Flat Bed Glazer and Dryer, two
stainless steel glazing plates. £21
- 2398—Johnson V25 Enlarger, 2½" x 3½", negative
carrier, base, leads, Dallmeyer f/4.5 lens.
Price £40
- 2510—Gnome Alpha De Luxe Enlarger, 2½" x 2½",
negative carrier, lamp, lead, 4½" Wray Supar
f/4.5 lens. £30
- 2331—Kodak 4 U.C. Table Viewer, 2" x 2", Colour
slides, 115V. 50W. lamp, case, transformer. £36
- 2544—S.T.C. Flashton Electronic Flash Unit, tube and
charger. £30

KODAK STORE, 37 Rundle Street, Adelaide

CAMERAS

- 887—Ensign Auto-Range, Ensar f/4.5 lens, coupled
rangefinder £25
- 1013—Ensign Ranger II, Ensar f/6.3 coated lens,
3-speed Trikon shutter £9/15/-
- 1050—Ensign Commando, Ensar f/3.5 lens, coupled
rangefinder £39/10/-
- 1115—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter.
Price £13
- 1119—Ensign Ranger I, Ensar f/6.3 lens, 3-speed
Trikon shutter £8/10/-
- 1122—Six-20 Kodak "A", f/6.3 lens, 2-speed shutter,
adapter ring, yellow filter £8/15/-
- 1124—Ensign Selfix 16/20, Xpres f/3.5 lens, 6-speed
shutter £22/10/-
- 1135—2A Autographic Brownie, Rapid Rectilinear
lens £4/5/-
- 1158—Ensign Selfix 420, Ensar f/4.5 lens, 8-speed
shutter £11/10/-
- 1159—Six-20 Folding Brownie, Meniscus lens, leather
case £4/17/6
- 1161—Kodak Duaflex, 2½" x 2½". £4/2/6
- 1175—Ensign Ful-Vue I £2/5/-
- 1176—V.P.K. Model B £2/10/-
- 1177—IA Pocket Kodak, f/7.9 lens £3/10/-
- 1178—Six-20 Brownie, Model "C" £1/5/-

KODAK STORE, 386 George Street, Sydney

CAMERAS

- 820—Finette, 24 x 36mm., f/4.5 lens, always-ready case. £6
- 885—Ensign Selfix 320, f/4.5 lens, Vario shutter £8
- 2006—Balda Jewella, 2½" x 3½", f/6.3 lens £6
- 2028—V.P.K., regular model. £3
- 2042—2A Folding Autographic Brownie, f/7.9 lens Price £4 10 -
- 2068—Rolleiflex, 2½" x 2½", Tessar f/4.5 lens, always-ready case. £33 10 -
- 2077—Ensign Selfix 16 20, f/4.5 lens, always-ready case. £10 15 -
- 2074—Six-20 Kodak "A", f/6.3 lens, Dakon shutter, sling-type case. £8
- 200—Ensign Auto-Range, Ensar f/3.5 lens, Epsilon 8-speed shutter, built-in rangefinder. £21 15 -
- 200—Ensign Commando, 12 or 16 on 120, Ensar f/3.5 lens, Epsilon shutter, built-in rangefinder. Price £31 5 -

LENSES

- 200—Dallmeyer, 14", f/5.6 £10
- 2065—Zeiss Tessar, 12 cm., f/4.5, Compur shutter Price £10

KODAK STORE, 252 Collins Street, Melbourne

CAMERAS

- 9885—Voigtlander Vito I, 24 x 36mm., Skopar f/3.5 lens, Compur-Rapid shutter, always-ready case £18 10 -
- 9823—Retina Ila, 24 x 36mm., Xenar f/2 coated lens, Compur-Rapid shutter, flash synchronised, 3 filters, lens hood, always-ready case £60
- 9822—Goldi, 24 x 36mm., Radionar f/2.8 coated lens, speed 1 sec. to 1/300 and B, always-ready case. Price £25
- 9821—Exakta Varex, 24 x 36mm., Tessar Opton f/3.5 lens, speeds ½ sec. to 1/1000, BT, and flash synchronised, filters, lens hood, always-ready case. £85
- 9816—Foth Derby, 16 on 127, f/2.8 lens, speeds 1/25 to 1/500, B and T, leather case. £8 10 -
- 9810—Ensign Auto-Range, 2½" x 2½", Zeiss Tessar f/2.8 lens, speeds 1 sec. to 1/400, B and T, coupled rangefinder, always-ready case Price £39 10 -
- 9809—Dehel, 2½" x 3½", f/4.5 lens, speeds 1/25 to 1/125, B and T, filters, lens hood, leather case. Price £8 10 -

- 9808—Voigtlander Bessa II, 2½" x 3½", Colour Skopar f/3.5 coated lens, Compur-Rapid shutter, coupled rangefinder, always-ready case. Price £38 10/-

- 9806—Graflex, 2½" x 3½", Cooke f/4.5 lens, 13" Ross Tele f/6.8 lens, 15" Dallmeyer Tele f/7.7 lens, Dallan developing tank, cut film mag., leather case. £65

- 9804—Gallus Derlux, 16 on 127, f/3.5 lens, always-ready case £12

KODAK STORE, 250 Queen Street, Brisbane

CAMERAS

- 199—Ensign Auto-Range, 12 or 16 on 120, Ensar f/3.5 lens, Epsilon shutter £20
- 9393—Voigtlander Brilliant, 2½" x 2½", Skopar f/4.5 lens, Compur shutter, always-ready case. Price £13 10/-
- 194—Finetta Super, 24 x 36mm., Finetar f/2.8 lens, yellow filter, flash gun, always-ready case. Price £20
- 8592—Photavit 35, 24 x 36mm., Xenar f/3.5 lens, Compur-Rapid shutter, cassette loader, 4 cassettes, lens hood, case £18
- 167—Voigtlander Bessa I, 2½" x 3½", Vaskar f/4.5 lens, Prontor S shutter, lens hood, three filters, always-ready case £22 10/-
- 9381—Flexo, 2½" x 2½", Ennar f/3.5 lens, Prontor-S shutter, case £30
- 8764—Leica IIIC, 24 x 36mm., Summar f/2 lens, lens hood £90
- 256—Brownie Reflex, Excellent condition £2
- 262—Ensign Selfix 820, 8 or 12 on 120, Ensar f/4.5 lens, 8-speed Epsilon shutter £15
- 57—Flexaret IIB, Meopta Mirar f/3.5 lens, Prontor-S shutter, always-ready case £37
- 202—Rolflex, 2½" x 3½", Schneider Kreuznach f/4.5 lens £14 10 -
- 243—Six-20 Kodak "A", Anastar f/6.3 lens, Dakon shutter, case, flash attachment, lens hood, adapter ring, close-up lens, yellow filter. Price £10 10 -

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